

AMERICAN FOUNDATION
FOR THE BLIND INC.

c.1

KEY

TO THE

BRAILLE MUSIC NOTATION

1922

WITH

SYNOPSIS AND INDEX

TOGETHER WITH A FOREWORD BY

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(Principal of the Guildhall School of Music, London)

REVISED AND AMPLIFIED

BY THE

BRAILLE MUSIC NOTATION COMMITTEE

APPOINTED BY THE

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FOREWORD.

IT gives me peculiar pleasure to accede to the request of the Council of the National Institute for the Blind that I should write a few words commending the present treatise to the study of those who wish to become acquainted with the latest developments of that ingenious and now universally adopted system of recording music for the use of the blind known as Braille Music Notation.

By means of this method, after almost a century of experimentation, it is now possible adequately to transcribe into Braille the most elaborate musical score, whether originally written in the Staff or Tonic Sol-fa notations, or even in that of Plainsong.

Since the year 1868 the National Institute has taken a leading part in the world of the blind, not only in transcribing and publishing vast quantities of Braille music, but also in preparing a series of explanatory pamphlets, or "Keys." These have appeared at various periods, as the system developed, and have always been issued in duplicate, *i.e.*, in the embossed Braille-type for the blind, and in ink-print for the use of sighted persons who may have to help or instruct the blind in music.

It is only to be expected that such a unique system of music notation (invented in 1829) would be considerably improved in the course of years, and the periodic publication of these "Keys" represented so many efforts to standardise the notation when these "improvements" received official sanction. In this way a certain general uniformity of practice was preserved.

In America and on the Continent, however, considerable divergence gradually arose, and in 1913 the National Institute decided to appoint a special Committee of musicians of repute—all expert in their knowledge of Braille and of the existing conditions—to investigate the whole question, with power to adopt what should seem to them to be desirable in the practice of the best Braillists at home and abroad. They were also instructed to revise the entire system, and at the same time to compile a new and comprehensive "Key" which should thereafter be accepted as authoritative so far as British methods were concerned, and which should represent as near an approach to the ideal of international standardization as possible.

Henceforward, therefore, all Braille music issued from the embossing presses of the National Institute will be in the style elucidated in this 1922 "Key."

The compilation of this treatise having engaged the close attention of such a body of experts over a period of ten years, it would seem reasonable to suppose that it ought to be accepted as practically the final word on the subject, and it gives me profound satisfaction to believe that the system has been brought to such perfection that there are now no difficulties of notation which may not be successfully dealt with, even though they be the problems presented by, say, the adequate transcription of an intricate full orchestral score.

It would seem that for the first time in history all barriers have been swept from the path of blind musicians, who are thus rendered free to enter unimpeded into that Promised Land of Music in which it is universally acknowledged that they have their own special heritage.

(*Signed*) LANDON RONALD.

LONDON.
February 5th, 1925.

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PREFACE.

THE publication by the National Institute, in 1917, of "Additions to Braille Music Notation" was the preliminary step to the embodiment of the methods therein described, in a completely revised and extended edition of "Musical Notation for the Blind," published in 1896.

The reconstruction and amplification of the Braille Music Notation system was imperatively necessary for two reasons: (1) To give expression to the universally felt need for bringing the whole score more immediately under the finger, so that blind musicians might have the opportunity of realising the flow of the music by reading it through, without memorising it; and (2) the equally urgent demand for more adequately representing the important developments which have taken place during the last quarter of a century in modern printed music, both in the matter of new signs and the method of setting out the score.

The Committee responsible for the present volume has had in the forefront of its programme the idea of drawing closer together the music for the two hands; for it is fully convinced that the adoption of this principle is essential to the development of true musicianly memorising, being, in fact, the only method which can enable a blind musician to get an immediate grip of the whole score by merely reading it through.

Bar by Bar and Vertical Score naturally express this conviction, and it will be at once obvious that their employment inevitably led to the rejection of the old plan of writing the intervals downwards in the right hand; for it is clear that the writing of intervals in opposite directions in consecutive bars could only bring confusion to the mind of the learner. The new method emphasises the harmonic in contrast to the melodic aspect, but in so doing it is in entire agreement with modern musical thought, and the adoption of this uniform treatment is undoubtedly a gain to the teacher, to the pupil, and to the music reader alike.

Since the adoption by the National Institute of Bar by Bar and Vertical Score in all its publications (more particularly between the years 1918 and 1922) these systems have been fully tested, for a large quantity of music of all kinds has been stereotyped and very extensively used. The result is that though there are still some who prefer the old plan of writing a section of right hand followed by the corresponding section of left, there is a large consensus of opinion entirely favourable to the new methods, while not a few can no longer endure having to memorise music in the old way.

The text which served as a basis for the Notation Committee's deliberations was provided by Mr. H. V. Spanner, and the Committee is greatly indebted to him for the most able execution of a decidedly difficult task; but there were necessarily many knotty points which could not be determined by any one man, however expert he might be. Every detail, therefore, has been minutely examined, and the *pros* and *cons* carefully weighed. Some important subjects which found no place in the old Key have been included in the present volume: others have received much more exhaustive consideration. Among the new features should be mentioned Tonic Sol-fa, Plainsong, and Orchestration, the last-named being one peculiarly difficult to handle satisfactorily in Braille. Again, among the class which demanded amplification may be noted Violin music and Songs.

Another important feature is the increase of attention given in this book to the inclusion of a large number of carefully selected illustrative examples, and as Mr. Spanner's amply supplied mental store-house could be drawn upon for this purpose, all these examples—with a few negligible exceptions—have been taken from actual compositions, chiefly well-known classics. This circumstance adds substantially to the attractiveness and utility of the text, in that it brings real live music into the field of vision.

This Preface would not be complete without some reference to those steps which led to the formulating of the system set forth in the present book, and a short sketch of the movement therefore finds an appropriate place at this point.

The desire for the improvement of Braille music notation is of long standing, and efforts to bring the music for the two hands closer together go back into the last century, but it was not until about twelve years ago (1910) that facilities were available to enable new ideas to find effective shape in stereotyped music, the only medium through which they could be adequately tested.

Mr. H. E. Platt's paper, " Music for the Blind as a Recreation, Education, and Profession," read at the Manchester Conference in 1908, was an important step in bringing into greater prominence the position and needs of blind musicians. This was followed in 1909 by a meeting of a small but representative gathering of blind musicians at the Royal Normal College, Upper Norwood, which resulted in the enthusiastic support of the movement by Mr. Henry Stainsby, who was present, and who, owing to his having been recently appointed Secretary-General of the British and Foreign Blind Association (now the National Institute), was in a position to give just the kind of practical help required. Incidentally, it may be noted also that the meeting brought into being, at the suggestion of Mr. Platt, the " Braille Musical Magazine," embossed and published by the National Institute since 1910.

The Notation Committee appointed by the Exeter Conference on the Blind, in 1911, was the next step forward, but it was not until 1913 that regular meetings were held. By that time many suggestions discussed in the pages of the " Braille Musical Magazine " had been summarised, these suggestions including contributions from France and Germany.

Though the Stericker system has not been adopted, it has so many excellent features, and was the outcome of so many years of careful experimenting, that it fully deserves mention here, and the following extract from " Additions to Braille Music Notation," 1917, is therefore included :

" The Stericker system is constructed from a cell of three dots, instead of six, the threes being equidistant from one another. It is in many particulars superior to Braille music notation, and we are greatly indebted to it and to Mr. A. C. Stericker, L.R.A.M. (who was to the time of his death a member of our Notation Committee) for a number of valuable ideas in the drawing up of our list of new signs, and in the formulation of new methods; but his system failed to achieve that degree of recognition which its originality and simplicity certainly merit."

In concluding this section, we are glad to take the opportunity of calling attention to a book, issued in Braille and letterpress, by the Illinois School for the Blind, Jacksonville, Ill., U.S.A. This work, " Key to Musical Braille " (" A dictionary of signs in tactile notation, giving a complete presentation of standard and modern methods "), by L. W. Rodenberg, should prove of real value as a book of reference, for we believe that it is the first dictionary of the kind that has appeared in connection with Braille music. We are glad also cordially to thank the American Uniform Type Committee for its readiness to co-operate with us in standardising Braille music by its keen interest in our new methods. This dictionary embodies these methods " as approved by the Toronto Convention of the American Association of Workers for the Blind, 1919," and it includes an account of the various signs that have been introduced in connection with them. The Illinois School has also published a quantity of music in the system known as Bar over Bar, which consists of writing one line of music for the right hand, followed by the corresponding line for the left.

Before affixing the names of the Notation Committee, I should like heartily to thank all those who have worked so long and so patiently in the preparation of this Key, and in addition to our indebtedness to Mr. Spanner, which has already found expression, however inadequately, I should like to tender special thanks to Mr. Edward Watson for the invaluable help he has given me in the detailed checking of the manuscript—a work involving much care and attention—so that the text might be presented in the most convenient and orderly form; to Mr. P. T. Mayhew for his untiring patience and skill in conducting a long series of experimental tests which resulted in the formulation of the principles which now govern music transcription in the National Institute's Music Department, and also for his ingenuity in successfully wrestling with many difficult notation problems; to Mr. H. E. Platt, not only for his application of Tonic Sol-fa to Braille, but for

his whole-hearted enthusiasm—inside and outside the pages of the "Braille Musical Magazine"—for the notation-reform movement from its inception; and to Mr. A. C. P. Strangways for his inventiveness in suggesting signs and in grappling with troublesome puzzles, for he was one of the pioneers and one of the most successful experimenters in the movement which has culminated—for the time being at least—in the publication of the present volume.

We owe our grateful thanks also to Mr. Ernest Whitfield for his expert advice in connection with the drawing up of the section on Violin music.

It now remains to add that this book will be followed by a revised edition—in Braille and letterpress—of Mr. Edward Watson's book, "Braille Music Notation," and that a short pamphlet by Mr. Platt on Tonic Sol-fa has recently been added to the National Institute's publications.

H. C. WARRILOW, F.R.C.O.

(Director of Music, National Institute for the Blind; Chairman of the Braille Music Notation Committee).

London, 1925.

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PRELIMINARY NOTE.

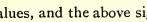
Every Braille Character is derived from a cluster of six dots:  numbered 12. 34. 56. Whenever there might be doubt as to their exact positions in the cluster, the blanks will be filled in by small dots, thus: 

KEY TO BRAILLE MUSIC NOTATION, 1922.

I. NOTES, RESTS, AND TIME-SIGNATURES.

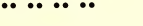
1. The seven notes of the diatonic scale are represented by the signs Notes cannot be written independently of time-values, and the above signs indicate *Quavers*.

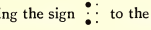
2. Other time-values are shown by the addition of lower dots, thus:

Semibreves (whole notes) 

N.B.—The Breve is shown by adding the sign  to the note, thus:

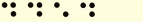
Minims (half notes) 

Crotchets (4ths) 

Quavers (8ths) 

3. Smaller values are represented by repeating the foregoing signs, the number of notes in the bar being a sufficient indication of their value.

To prevent confusion (where such confusion is possible) the sign (Braille "Music Comma") is used, thus:

($\frac{3}{4}$ time)  Here the first C is a minim and the second a demisemiquaver.

4. The rests corresponding to the foregoing note-values are:

Semibreve, or 16th rest: N.B.—The Breve rest is written thus:

Minim, or 32nd rest: 

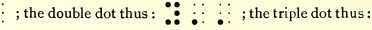
Crotchet, or 64th rest: 

Quaver, or 128th rest:

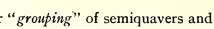
5. A bar of silence is indicated by the *semibreve* rest. The breve rest may occasionally be needed. When two or three bars' rest follow one another, they are written without an intervening space, thus:  But in bar by bar, when two or more bars' rest occur, a single rest is written, preceded by a figure indicating the number of silent bars, thus:  In the case of the breve rest, this latter plan must be used for all rests of more than one bar.

6. The dot, used to modify the value of a note or rest, is represented by dot 5 immediately following the note or rest affected, thus:  ; the double dot thus:  ; the triple dot thus: ; and so on.

7. In order to show the proper "*grouping*" of semiquavers and shorter values, the first note *only* of each group is written in the usual manner, the remainder being written without the lower dots, thus:

$\frac{4}{4}$ time: 

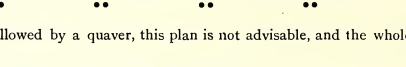
Where such a group is followed by a quaver, this plan is not advisable, and the whole group is better written thus:

$\frac{3}{4}$ time: 

This rule cannot of course apply to quavers and 128ths, as they have no lower dots. The grouping of the former is not shown in Braille, and when it is necessary to group the latter, this is best done by placing the Music-Comma sign  between the groups.

8. A space is always left between the last note of one bar and the first note of the next (*see* also Sec. VII.); and where a bar cannot be finished at the end of a line, dot 4 (the Music-Hyphen) must be placed after the last sign in that line, thus:

Beethoven.—Symphony No. 5.

($\frac{4}{4}$ time):  etc.

It is difficult to lay down a rule for the use of the music-hyphen, but the best plan is to follow the natural divisions of the music wherever possible.

9. Time-signatures are written as follows:

$\frac{4}{4}$ time  $\frac{6}{8}$ time  $\frac{9}{16}$ time 

and so on. The time-signature is placed with the key-signature (*see* par. 30) and follows it without an intervening space. As will be seen later (Sec. XIV.) the time-signature may either be centralised on a separate line, or placed (with a space on either side) at the point where it occurs in the print.

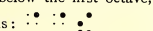
II. PITCH.

10. The pitch of a note is shown by indicating the octave in which that note is placed, reckoning from the lowest C on a modern pianoforte; and all notes from a given C to the B next above it are considered to be in that octave.

The signs used to represent pitch will be best understood by writing C semibreve in each octave, beginning from the first or lowest, thus:

1st Oct.:  2nd Oct.:  3rd Oct.:

4th Oct.:  5th Oct.:  6th Oct.:  7th Oct.: 

(Notes below the first octave, or above the seventh, are written with the first or seventh octave signs doubled, thus: )

11. The rules governing the use of the octave signs are as follows:

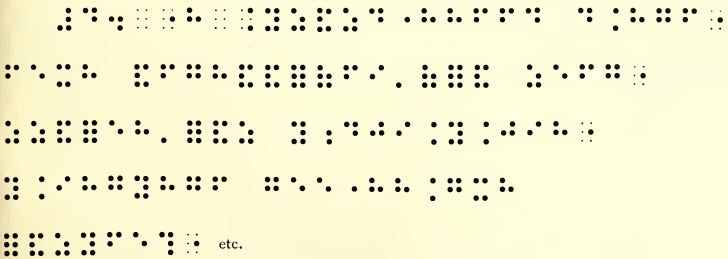
I. The octave is always marked at the beginning of a piece or paragraph (*see* also Secs. III., IV., XIII., and XIV.).

II. In a progression of notes, the octave sign is treated thus: (1) It is *not* marked for the second of two consecutive notes, if that note is *less than the distance of a fourth* from the first; (2) It is *always* marked when the second note is *more than a fifth from the first;* (3) It is marked *only* in the skip of a fourth or fifth when the second note is in a *different octave from the first.*

III. No other sign may come *between* the octave sign and the note to which it belongs.

An example will make the use of the octave sign quite clear:

BACH.—"Christmas" Oratorio (*Transposed*).



etc.

[*See* also Appendix B, on "Substitution."]

III. INTERVALS.

12. When two or more notes of the *same value* are sounded together, forming a chord, the lowest note only is written, in the manner already explained, the others being indicated by signs representing their respective distances, or intervals, from the lowest note (thus, C to D is the interval of a second, C to E a third, and so on). Intervals are therefore reckoned *upwards*.

(In music written according to the 1896 Key, with separate left- and right-hand sections, the intervals for the *left* hand are read *upwards*, and those for the *right* hand *downwards*, from the written note.)

13. The signs representing intervals are:

Unison:

This sign, however, is used only in vocal music and accompaniments to church music (*see* also Sec. IX.).

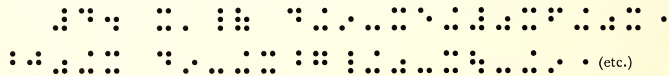
(In music printed before 1916, the sign was used to represent the unison in instrumental music, but this has now been abandoned.)

2nd  3rd  4th  5th 

6th  7th  8th or octave 

14. Larger intervals are expressed by the same series of signs preceded by an octave-mark. Thus, the ninth corresponds to a second, the tenth to a third, etc., always of course preceded by the proper octave-mark. If, however, the ninth, etc., is preceded by another interval not larger than an octave, and is not more than a seventh from that interval, it does not require an octave-mark; and if a ninth, etc., is followed by another interval less than an octave above it, an octave-mark is similarly unnecessary. An example will best explain the foregoing points:

BEETHOVEN.—Sonata, Op. 14, No. 2.

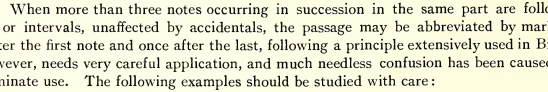


(etc.)

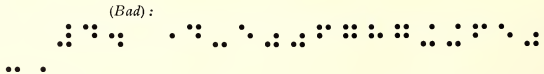
15. When a note having intervals is dotted, it is not necessary to place dots after the intervals.

16. When more than three notes occurring in succession in the same part are followed by the same interval or intervals, unaffected by accidentals, the passage may be abbreviated by marking such intervals twice after the first note and once after the last, following a principle extensively used in Braille music. This rule, however, needs very careful application, and much needless confusion has been caused in the past by its indiscriminate use. The following examples should be studied with care:

(*Bad*):



(*Good*):

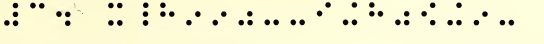


R. QUILTER.—Song: "To Daisies."

(*Bad*):



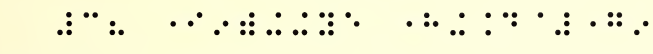
(*Good*):



The first aim should be simplicity, and the device should never be used unless the passage is perfectly straightforward. It is often well, without actually breaking the series of intervals, to re-mark them at points where the memory is likely to need refreshing (*see* Sec. VII.); and here the judgment and experience of the transcriber will be the best guide. In music where fingering is given, it is not advisable to double intervals in this way, unless every note is fingered, or the fingering is so placed that there can be no doubt as to where it applies.

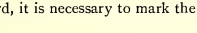
17. In order to show more clearly the progression of parts in a passage, it is sometimes better in vocal music to write the *upper* note of a chord, the interval or intervals being then read *downwards*. This is indicated by preceding each interval so treated by dot 2, thus:

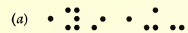
BACH.—"Christmas" Oratorio.



etc.

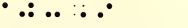
18. If the parts cross in a chord, it is necessary to mark the octave of any interval that is, so to speak, "out of order," thus:

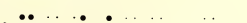
(*a*) 

(*b*) 

At (*a*) the two upper notes are in the fourth and fifth octave respectively; at (*b*) they are in the fifth and sixth. It is only necessary to mark the octave of the interval that is displaced. It will be observed that the top note at (*a*) is in its proper place. Where any confusion is possible, however, it is better to have too many than too few octave-marks.

19. If two or three notes of *equal value* move above a longer note, they can be written as intervals separated by dot 6;  thus:

(*a*) 

(*b*) 

(*a*) Represents two mimims, C moving down to G, over a semibreve; (*b*) three crotchets, E moving down to G and up to C, over a dotted minim.

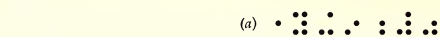
When there is no danger of confusion, the first of two intervals treated in this way may be dotted, thus



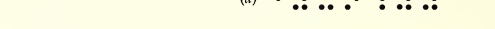
Here the first interval is a dotted minim, and the second a crotchet.

20. The "moving-note" sign is often used for a group of *intervals* moving together above a sustained note, but in this case the sign consists of dots 4-6 ⠒ placed after the highest interval of the group, thus:

(*a*)



(*b*)

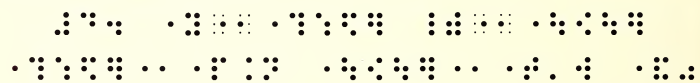


At (*a*) two parts move, and at (*b*) three. In both cases the moving-notes are minims. In "Additions to Braille Music Notation" (1917) this sign was abandoned, but it has since been re-introduced. The double "moving-note" sign, as it has been called, should be used very sparingly, and only in the most obvious cases.

Of course, the moving-note signs should not be used where there is a danger of their being confused with octave-marks; and in instrumental music they should be avoided where there is much phrasing or fingering.

IV. THE "IN-ACCORD" AND "BAR-SECTION" SIGNS.

21. When two or more parts written together cannot be expressed by intervals, or by the moving-note signs just explained, a certain portion—say a bar—of each part must be written, such portions being connected by the "In-accord" sign: ⠒⠐ thus:



It is to be noted that it is the invariable rule to mark the octave of the first note after the In-accord sign, and also—with one exception to be mentioned later—of the first note of a bar following one in which this sign has been used; and that when the In-accord sign occurs at the end of a line, it is unnecessary to use the music-hyphen.

[In music printed before 1916, the sign ⠐⠒ was used for the In-accord; but, as will be seen later, its employment has now been restricted. The octave rule just mentioned has also been in force only since 1916.]

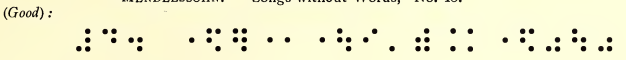
22. It frequently happens, however, that in long or complicated bars, the above method is inadequate for the purpose of giving a clear idea of the music, and it is then necessary to divide such bars into convenient sections. The sign used for this division is ⠐⠒⠐ and each bar-section is treated as a separate bar, and must be complete in itself. The bar-section sign joins the sections on either side of it without an intervening space.

[In some unfingered music printed in 1916-17, dot 3 is used for the In-accord sign, and dots 1-5 for the bar-section. As in the case of the In-accord sign, the octave must always be marked for the first note after a bar-section sign.]

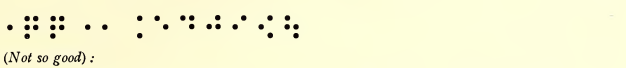
23. It is impossible to make rules regulating the proper length of bar-sections, since the character of the music itself must always decide this matter, and the musical feeling of the transcriber is therefore the only guide. The following examples are given as suggestions of what may or may not be done with advantage.

MENDELSSOHN.—"Songs without Words," No. 48.

(*Good*):

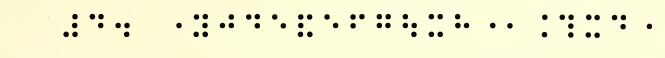


(*Not so good*):

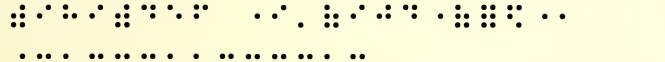


[Observe that it is unnecessary to use the music-hyphen when the bar-section occurs at the end of a line.]

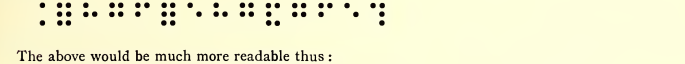
In the first of these examples the melody flows far more naturally than in the second.



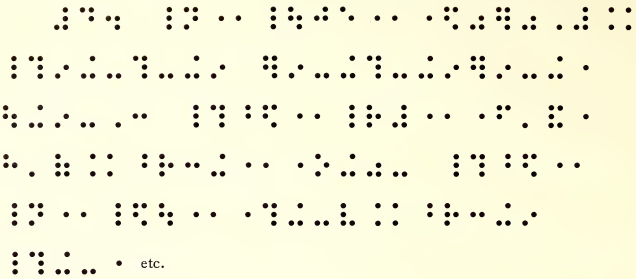
The above would be much more readable thus:



But very clumsy thus:



BRAHMS.—Symphony in F.

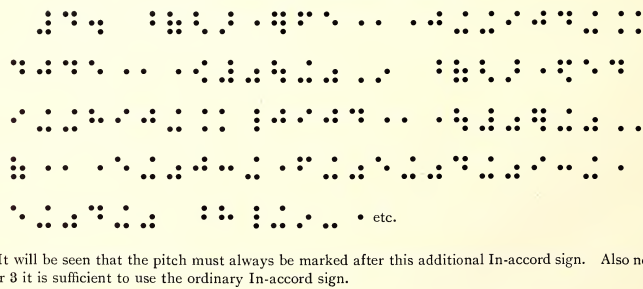


24. When the last section of a bar can be written without the In-accord sign, it is not necessary to mark the pitch of the first note of the following bar, except in bar by bar (subject, of course, to the rules given in Sec. II.), when either the whole bar, or the first section, can also be written without the In-accord sign.

Notice: That intervals, or the moving-note sign, may be used in any of the parts separated by the In-accord sign; that it is better to mark the pitch of the first note in *all* parts of a bar in which In-accord signs are used; that the last chord in bar 3 is too full to be written in its entirety; and that, in general, chords of more than five notes are better divided, the division between the hands being a great help in this matter.

25. In dealing with bars in which the In-accord and Bar-section signs are used, it will sometimes be found that while it is possible to write the complete bar in one part, it is necessary to subdivide it in the others. The most frequent instance of this is a passage on a pedal bass. For this purpose an additional In-accord sign  is used.

WAGNER.—"Meistersinger" Overture.



It will be seen that the pitch must always be marked after this additional In-accord sign. Also note that in bar 3 it is sufficient to use the ordinary In-accord sign.

The nature of the music must, of course, decide when and how the additional In-accord sign may best be used; but as a general rule it is better to reserve it for simple cases such as the above.

26. The additional In-accord sign is also used to connect a variant reading with its original, *e.g.*, the rendering of an ornament or the alternative notes in a song (*see* Secs. XVII. and XIX.).

V. ACCIDENTALS.

27. The signs for sharp, flat, and natural, are as follows:

Sharp:  Double-sharp: 

Flat:  Double-flat: 

Natural:

28. An accidental is placed immediately before the note or interval to which it belongs, and should not be separated from it by any signs but those for pitch and reversed intervals. The rules regulating the use of accidentals in Braille music are as follows:

I. In a bar in which no In-accord signs are used, an accidental affects *every* note of the same name, whatever its pitch. In very long or chromatic bars, involving an excessive strain on the memory, this rule may be considerably relaxed. Accidentals remain in force, however, for only one bar, except in the case of tied notes, to be explained later. If they are not required for the following bar it is unnecessary to correct them, though it is better to do so in complicated passages.

II. In a bar in which the In-accord sign is used without the Bar-section sign, the above rule holds good, except that an accidental affects only the notes in one part, and must be re-marked if it occurs in another part.

(For the purpose of this rule, a "part" consists of any number of notes written without the use of the In-accord sign, and has no reference to musical part-writing.)

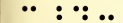
III. In a bar divided into sections, it is not necessary to re-mark an accidental in a new section unless the music is difficult to read, but Rule II. must be very carefully observed.

29. Key-signatures are indicated by writing the required number of accidentals together without intervening spaces, thus:

Two sharps:  Three flats: 

If more than three accidentals are given, one only is written, preceded by a number, thus:

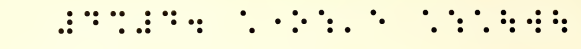
Four sharps:  Five flats:

30. The time-signature should follow the key-signature without an intervening space, thus: 

A few examples will illustrate the rules given above.

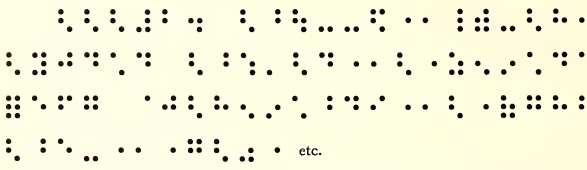
[The sign  represents the music asterisk (*see* Par. 71).]

Rule I.—Mendelssohn.—Violin Concerto.



etc.

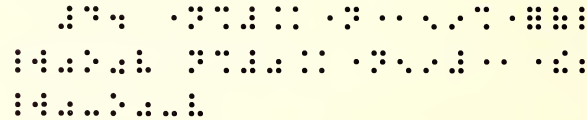
Rule II.—Beethoven.—Sonata, Op. 27, No. 1.



etc.

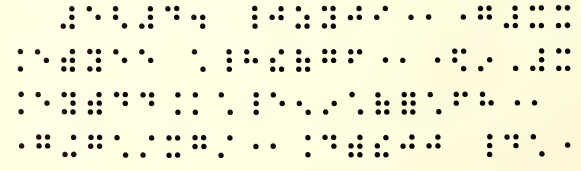
Neither of the accidentals preceded by the asterisk is absolutely necessary, but the remote keys render them advisable.

Rule III.—Beethoven.—Sonata, Op. 2, No. 3.



The accidental is marked in bar 1 because of Rule II., and is omitted in bar 3 because of Rule III.

Bach.—Prelude in B flat minor, "Forty-eight," Part I.



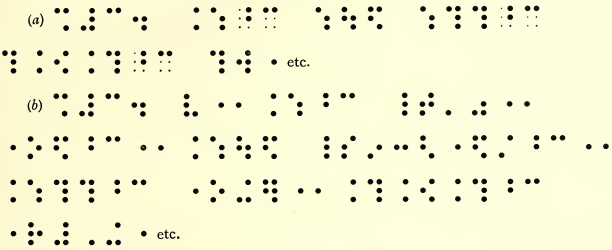
etc.

Here the difficulties in reading the music itself warrant the re-marking of the accidental.

VI. THE TIE AND SLUR.

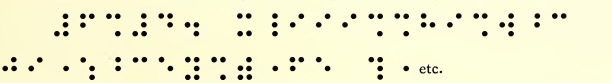
31. The tie, represented by the sign ⠨⠶ is placed immediately after the *first* of the two tied notes or intervals (*see* Secs. VIII., XI., XIII., and XV.). The second of the two tied notes may come immediately after the first, as in the following example at (*a*), or may be separated from it by other notes, as at (*b*):

BEETHOVEN.—Sonata, Op. 90.



32. If a tied note at the end of a bar bears an accidental, the accidental need *not* be re-stated in the following bar for the particular tied note, but it *must be marked for the next* repeated note of the same name in that bar. Example:

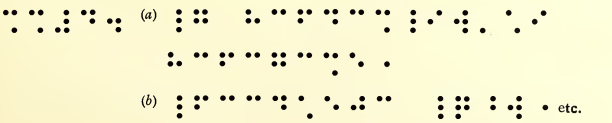
BACH.—Fugue in D sharp minor, "Forty-eight," Part II.



According to the 1896 Key, the rule is that when a tied note at the end of a bar bears an accidental, the accidental must be re-stated at the commencement of the following bar. The present rule is, however, in conformity with the practice in printed music.

33. The sign ⠨⠶ immediately following a note or interval signifies that it is slurred to the next note in the same part. If a slur extends over two, three, or four notes, it is marked after *every* note *except the last;* and in vocal music if it extends over *more than four* notes, it is marked *twice* after the first note, and once *before* the last. *See* (*a*) and (*b*) in the following example:

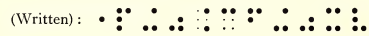
HANDEL.—Bass Air, No. 11, "The Messiah."



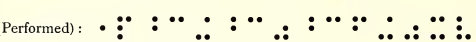
(According to the 1896 Key, the sign ⠶ was used for both slur and tie, following the custom in printed music. To avoid confusion the sign ⠶⠶ was used for a slur between repeated notes. The signs ⠶⠤ and ⠤⠶ have also been used experimentally for the tie, the former in music stereotyped abroad and the latter in British publications.) For further details regarding the slur, *see* Sec. VIII.

34. When in a progression of two chords only, the notes of one chord are *all* slurred to those of the next, one slur is placed after the *last* (highest) interval of the first chord, except in vocal music, where ⠶⠶ must be substituted. If *all* the notes of one chord are tied, or slurred and tied, the sign ⠶⠤ is placed after the *last interval* of the *first* chord.

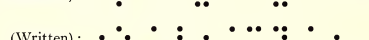
(Written):



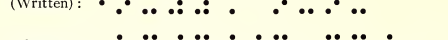
(Performed):



(Written):



(Performed):

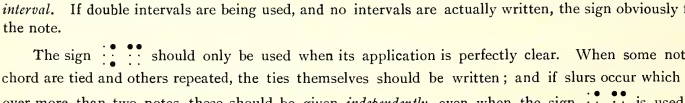


In some music stereotyped since 1916, the sign ⠶⠶ follows the written note, the intervals being placed after it; but the effect is the same, and the method now in use is invariably to write the sign after the *interval*. If double intervals are being used, and no intervals are actually written, the sign obviously follows the note.

The sign ⠶⠶ should only be used when its application is perfectly clear. When some notes of a chord are tied and others repeated, the ties themselves should be written; and if slurs occur which extend over more than two notes, these should be given *independently*, even when the sign ⠶⠶ is used. The absence of slurs where two or more notes are tied need not prevent the use of this sign.

35. It frequently happens that every note of an *arpeggio* is tied to the succeeding chord, thus forming what is called an "Accumulating *Arpeggio*," and in such cases the sign ⠶⠤ is placed after the first note of the *arpeggio* to avoid the necessity of writing the large number of ties otherwise involved, thus:

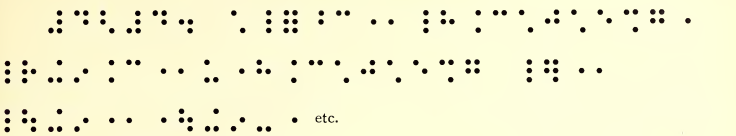
MENDELSSOHN.—Organ Sonata No. 1.



The complete chord formed by the *arpeggio* must be written at the end of the passage, in the position best calculated to show the true rendering.

This device may also be used even when some of the notes of the passage are not tied, provided that no confusion is caused thereby.

RHEINBERGER.—Sonata No. 2.



36. When a single note is slurred and tied, or a chord is followed both by the sign ⠒⠤ and a slur, *the slur should come first*, the order being—"slurred" and tied.

VII. VERTICAL SCORE AND BAR BY BAR.

37. Apart from melodies, which are written continuously, with the usual blank space to represent the bar, there are two systems of setting out Braille music in present use, viz., "Vertical Score" and "Bar by Bar."

38. In music written according to the 1896 Key, an entirely different method, known as the "M.D. and M.G." method, was used. A section of the right-hand part—sometimes the whole of the piece—was first given, marked "M.D." (*main droite*) the intervals being read downwards. This was followed by the corresponding left-hand part, marked "M.G." (*main gauche*), and this again, in organ music, by the pedal part, marked *Ped.*, the intervals of both being read upwards. When the whole of a piece was given first in one hand and then in the other, the bars were numbered at convenient points. In vocal music the voice-parts were written separately, each followed by the corresponding words.

39. About Vertical Score little need be said. It is the method used in all the preceding examples containing intervals, in-accords, or bar-sections; and these, together with the moving-note signs, and all rules given so far, are all that is necessary for correct writing in this method. It is chiefly used for hymn-tunes, chants, and the combined voice-parts of anthems, part-songs, etc., and for simple accompaniments, such as those found in church music.

40. "Bar by bar" is the method used in practically all pianoforte and organ music. It consists in writing a bar of left-hand, followed by the corresponding right-hand bar. In organ music, the pedal part is written first, then the left and right hand as above. It will be observed that this follows the same principle as that indicated in the reading of intervals upwards. The bars are separated by a bar-line (Par. 42) having a space on either side of it; and the parts for each hand and pedal are separated by a blank space. The pitch is always marked after a hand or pedal sign, and also at the beginning of every bar in all parts. In the earliest examples stereotyped in this method, the pitch was marked only at the beginning of a bar where the rules given in Sec. II. made it necessary, a practice which experience has shown to be quite inadequate for fluent reading.

41. The signs used in this method are:

Pedal: ⠤⠒ (In organ music with no very definite pedal part, the sign ⠒⠤ may be used to indicate a cessation of the pedals, in lieu of rests or *Senza ped.*)

Left hand: ⠤⠤ Right hand: ⠒⠒

As an aid to memory, it may be noticed that the first half of the pedal, left- and right-hand signs, consists of the octave-sign which indicates roughly the pitch at which the music for each part is usually found.

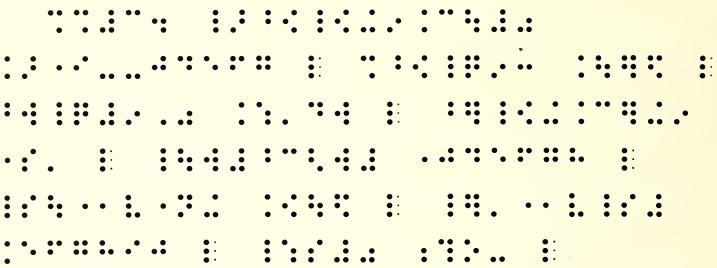
42. The bar-line is represented by the sign ⠸. Occasionally in the printed copy the bar-line is broken up into dots (*see* the *Coda* of Chopin's Nocturne in B, Op. 32). The Braille sign for this is ⠒.

The Double-bar sign is ⠸⠸.

43. As a rule, hand and pedal signs are marked only at the beginning of a piece (or movement of a sonata, etc.), their application being implied throughout the remainder of the music. It is, however, frequently necessary to place the music played by one hand in the part allotted to the other; and in these cases the hand-signs must be marked in such a way as to indicate clearly the part each hand takes.

A few examples will illustrate the foregoing points:

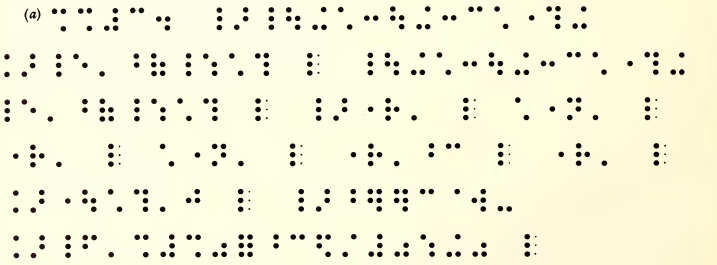
SCHUMANN.—" Papillons," Op. 2.



The method of treating the octaves in the right hand is advisable only in such simple cases as the above. In more difficult music it is better to re-mark " double intervals " at the beginning of each bar.

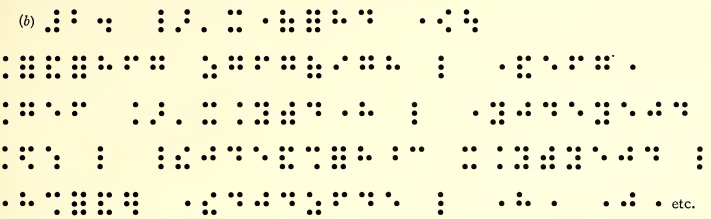
CHOPIN.—Mazurka, No. 35.

(*a*)



BACH.—Fugue in C, " Forty-eight," Part II.

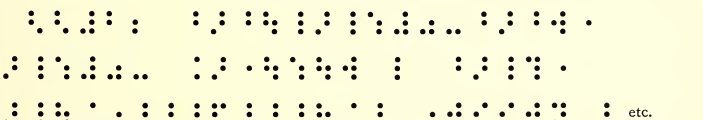
(*b*)



The hand-signs will make these examples quite clear. At (*b*) the bar-rests in the right-hand part could have been given, but are really unnecessary. It will be noticed that dot 5 should follow a hand-sign when it precedes a rest (the same rule applies when it precedes an accidental); and that the pitch is always marked after a bar-line, even when otherwise unnecessary.

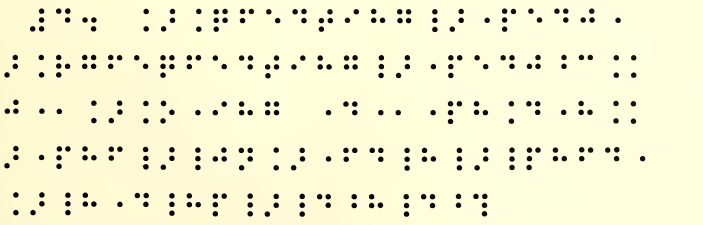
In cases where one hand only is written, the bar-line must be used, except when the piece commences with a single part, as in a fugue.

FRANCK.—Andantino in G minor.



The foregoing shows a very useful method of writing such accompaniments. For an abbreviation of the passage *see* " Simile " (Sec. XIV.).

BACH.—Organ Toccata in C.



In such passages as the above, the rests for each hand are often marked in the print, but as a general rule these rests may be ignored, which renders possible the application of the above treatment.

44. It is sometimes advisable to write part of a movement in vertical score, and part bar by bar. In such cases the hand-signs must be used clearly, and even in places where vertical score is employed the bar-line must be used to separate the bars, subject to the rules given in Par. 43. In some music stereotyped in this method—known for a time as "New Style"—the bar-line was omitted in vertical score passages, but the rule is now as here stated.

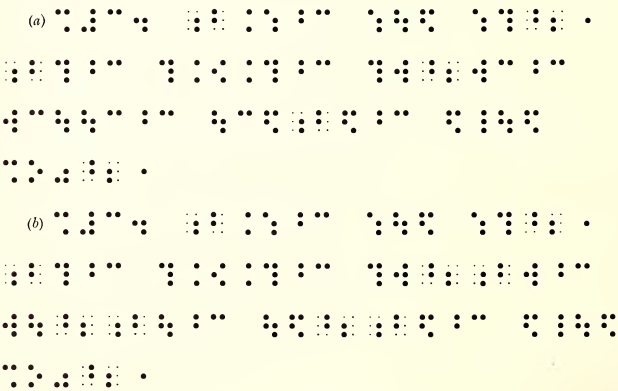
45. If all parts in a bar by bar passage have a bar of silence, one rest is sufficient; and if the rest is for two or more bars, the rest sign must be preceded by a figure stating the number of bars of silence. If, however, the rest applies only to one hand, or to two of the parts in organ music, each part must have its own rest.

VIII. PHRASING.

46. In music stereotyped before 1916, this matter received very inadequate treatment; and the method of representing slurs explained in Sec. VI. has now been largely replaced by the introduction of the "Bracket Slur." This method consists in placing the signs ⠐⠶ before the first note, and ⠶⠂ after the last in a slurred passage. It is generally restricted to slurs over more than four notes, but it is sometimes helpful to use it for shorter passages, especially if the notes are long and are separated by the In-accord sign. In the case of a short phrase occurring between two long ones, it may be used for the sake of uniformity. Thus the following example would be treated by most writers as at (*a*) but it has perhaps a better appearance at (*b*):

BEETHOVEN.—Pianoforte Sonata, Op. 90.

(*a*)

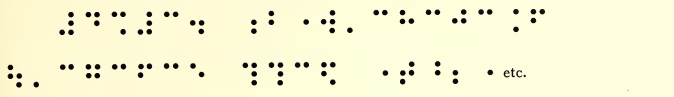


(*b*)

(The phrasing given in this and the subsequent examples in Sec. VIII., is not quoted from any particular edition. The passages have been chosen merely because they bring out the points to be illustrated, and have been phrased here accordingly.)

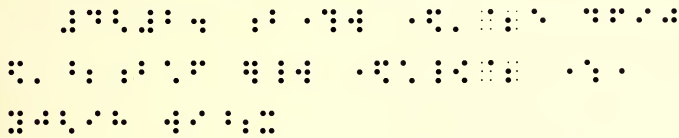
47. If a long slur contains shorter slurs, the long slur is written as a bracket slur, the shorter ones being treated as in Sec. VI., thus:

MENDELSSOHN.—" Songs without Words," No. 15.



48. In modern music the half-phrase is often shown by bending a long slur into an angle without actually breaking it, and this is indicated by the sign ⠐⠂ placed between the notes where the bend occurs thus:

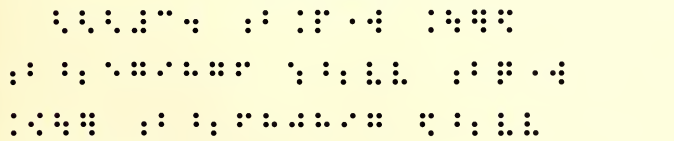
BEETHOVEN.—Pianoforte Sonata, Op. 13.



Sometimes, however, this is a mere engraving convenience with no phrase significance.

49. When one slur ends and another begins on the same note, the sign ⠐⠂⠂⠐ (the first and last half of the bracket slur) is placed before that note, thus:

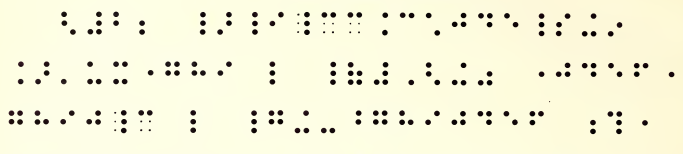
MOZART.—Symphony in E flat.



50. It frequently happens that a slur commencing in one part and ending in another is impossible to trace either by the method given in Sec. VI., or by the use of the bracket slur. For such cases the sign ⠐⠂ is used. When such slurs extend over more than four notes, their beginning and their ending is

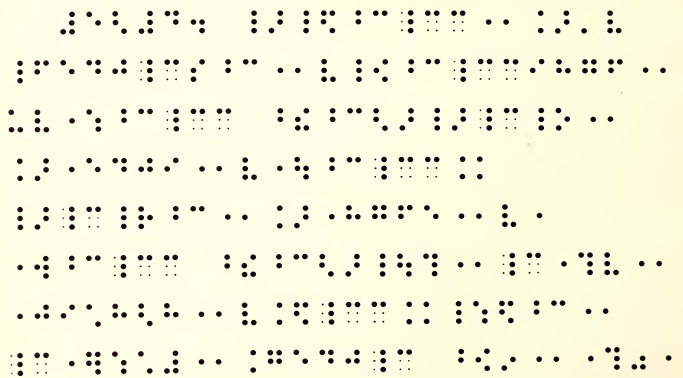
shown by the signs ⠨⠶ and ⠨⠶ used on the same principle as the long slur explained in Sec. VI., thus:

BACH.—"Italian" Concerto.



51. It is sometimes necessary to place the end of this special slur at the beginning of a bar or bar-section, before the last note of a phrase instead of after the last but one, in order to make the progression quite clear, thus:

SCHUMANN.—Novellette in F.

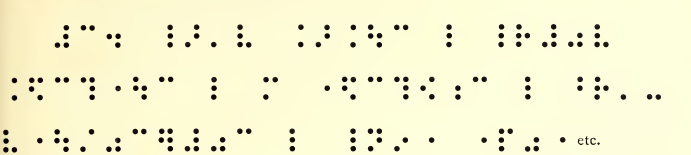


etc.

When the special slur ends on the first note of a bar or bar-section, it is nearly always better, where the music is at all complicated, to treat it as in the above example.

52. When a note on which a bracket ends, or a special slur commences, is tied, the *tie should precede* the bracket or slur.

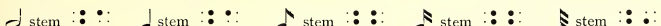
53. In the case of a slur of two or three notes, passing from one hand to the other, which cannot be made clear by any of the above methods, the sign ⠨⠆ is used. Example:



The question of phrasing is a very complex one, and much experience is required to interpret the ink-print copy correctly. It is possible to indicate only the available methods of representing slurs, and their application to particular cases must be left to the judgment of the transcriber.

IX. STEM SIGNS.

54. It frequently happens that it is impossible to render concisely by means of the In-accord sign, the passages containing notes with two stems. This has led to the invention of Stem signs, placed immediately after the note to which they belong, just as intervals are written. Indeed, being unisons, though of different value from the written note, they may justly be considered as intervals. The following are the signs used:

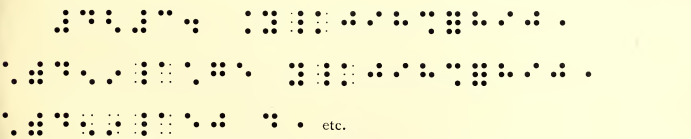


55. As it is occasionally of advantage to treat the semibreve in this manner, the sign ⠨⠆ may be used for the semibreve; though, strictly speaking, it cannot be considered as a stem sign.

56. In the case of notes with stems of different values, these signs must be used for the larger value, the smaller being represented by the written note.

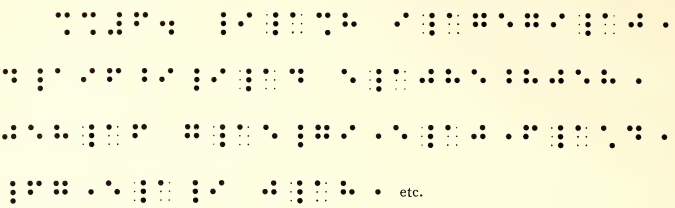
57. The use of stem signs is twofold; firstly, to render passages exactly according to the staff notation which could not otherwise be written without alterations; secondly, to enable the music to flow more naturally under the finger.

CHOPIN.—Polonaise in A flat, Op. 53.

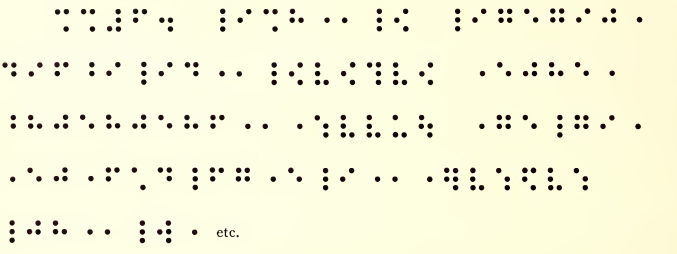


⠨⠆ These stems are, of course, not crotchets, but the intention is perfectly clear, and a literal rendering would be out of place here.

BRAHMS.—Eleven Choral Preludes, No. 4.

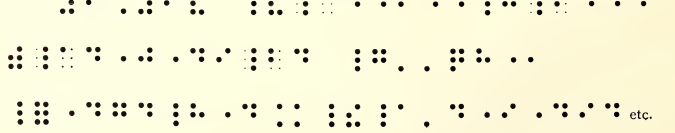


Compare the following rendering :



The rendering first given is according to the print, which rather suggests the idea that the crotchets are not to be regarded as a very well-defined melody, but rather as a stress on the notes indicating a melodic outline. Stem signs may often be beneficially employed for definite melodies, but in cases of melodies of irregular rhythm, where stem signs cannot be consistently employed, their use is not desirable, and such an example as the following is not by any means to be recommended.

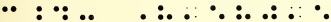
SCHUMANN.—Romance in F sharp.



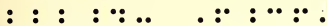
X. TRIPLETS AND IRREGULAR GROUPINGS.

58. The sign ⠼ is placed before the first note of a triplet, thus:

BEETHOVEN.—Pianoforte Sonata, Op. 49, No. 2.

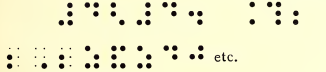


BEETHOVEN.—Pianoforte Concerto in E flat.



59. When, within a triplet of longer notes, a triplet of shorter value notes occurs, the latter is preceded by the sign ⠸⠼ (dots 6, 3-5), thus:

CHOPIN.—Nocturne in A flat, Op. 32.



60. For the representation of other irregular groups of notes, the following plan is used. The figure indicating the number of notes in the group is written in the lower holes, preceded by dots 2-4-6 instead of the numeral sign, and followed by dot 5, thus:

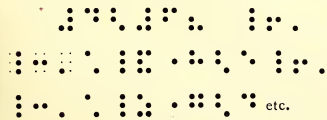
Group of two notes: ⠼⠃⠱

Group of four notes: ⠼⠲⠱ and so on.

As in the case of triplets, these signs are placed before the first note of each group, and where more than three triplets or irregular groups occur without break, the signs may be doubled, as in the case of intervals.

61. If triplets occur in the course of a passage of irregular groups, it is sometimes good for the sake of appearance to use the sign ⠼⠼ for the triplet in place of the one already given (*see* following example), but this is by no means compulsory.

CHOPIN.—Ballade in F minor.



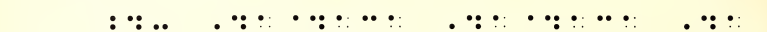
XI. FINGERING AND FOOTING.

62. In Braille music Continental fingering is now used exclusively. (Some years ago several pieces were stereotyped with English fingering, the sign ⠠⠠⠠ being used for the thumb, and the signs ⠠ ⠠⠠ ⠠⠠⠠ ⠠⠠⠠⠠ indicating the first, second, third, and fourth fingers respectively. The plan was, however, soon abandoned.)

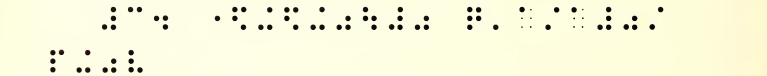
63. The signs used to represent fingering are:

1st finger (thumb): ⠠ 2nd: ⠠⠠ 3rd: ⠠⠠⠠ 4th: ⠠⠠⠠⠠ 5th: ⠠⠠⠠⠠⠠

These signs are placed immediately after the note or interval to which they belong. With the single exception of the dots of dotted notes, no other sign may separate the note from its fingering. If fingers are changed on a note, the two fingering signs are connected by a slur, thus:

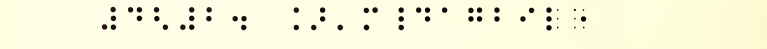


64. If one finger plays two notes, it must be written after both, thus:



65. If a note has alternative fingering, the fingering signs must follow one another without break, thus:

BEETHOVEN.—Pianoforte Sonata, No. 23, Op. 57.



etc.

The order in which alternative fingering is given is immaterial, but once the order is decided on, it must be strictly maintained, to avoid confusion.

66. Great care must be exercised in the use of doubled intervals in fingered music. The matter presents no difficulty where all the notes of chords are fingered; but elsewhere it is safer to write out all the intervals, except in the case of octaves, where the fingering is generally obvious.

67. The signs used in organ music for footing are:

Left toe ⠠⠠ | Right toe ⠠⠠⠠

Left heel ⠠⠠⠠ | Right heel ⠠⠠⠠⠠

These signs are treated in exactly the same manner as fingering.

68. In general, all fingering and footing should be transcribed, but where it is considered advisable to omit these indications, an explanatory note must be placed in the Braille transcription.

XII. NOTE REPETITION AND TREMOLO.

69. It is a frequent practice in printed music, more especially in that written for orchestral instruments, to indicate the repetition of a note or chord in notes of smaller value by writing it according to its full value, with strokes through the stem showing the duration of the shorter notes in which it is repeated, *e.g.*, a minim with two strokes through the stem indicating its repetition in semiquavers, etc. This is represented in Braille by the use of repetition signs, placed after a note, or the last interval of a chord, if it is to be repeated as above described. The signs used are as follows:

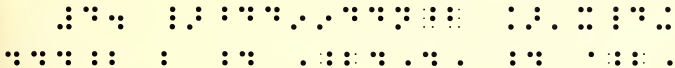
Crotchets  Quavers

16ths  32nds 64ths

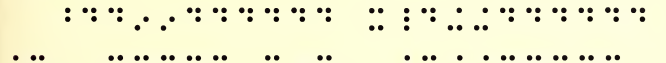
It will be observed that the second half of each of the first four repetition signs is identical with the corresponding part of the stem signs for these values.

The following example will explain the use of repetition signs:

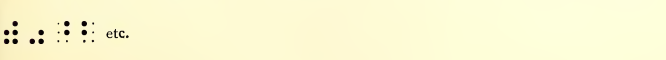
BEETHOVEN.—Pianoforte Sonata, Op. 53.


etc.

Played:


etc.

These repetition signs may be doubled in the same manner as that used with intervals; but it is only necessary to double the last part of the sign. Thus the left-hand part of the above example could be written as follows:


etc.

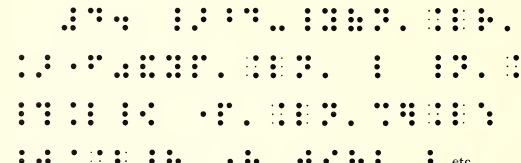
70. The rapid alternation (or tremolo) of two notes or chords in notes of smaller value, is often shown in printed music by writing the two notes or chords according to the value of the complete chord (*e.g.*, if a minim, the two notes or chords are each written as a minim), joined by a stem with strokes indicating the duration of the short notes of the tremolo. This is represented in Braille by placing tremolo signs between the two notes or chords, and the signs used are as follows:

Quavers ⠨ 16ths ⠸ 32nds ⠰

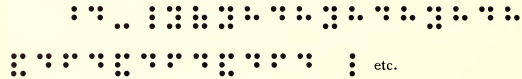
(It will be noted that the second half of each of the three tremolo signs is identical with the corresponding part of the stem signs for these values.)

The following example will illustrate the use of tremolo signs:

BEETHOVEN.—Pianoforte Sonata, Op. 53.



Played:



As tremolo signs are placed between pairs of notes or chords, it is hardly ever advisable to double them, save in cases of the most obviously simple kind.

[Note: For explanation of what is known as "breaking up," *see* Appendix, Sec. XXVI.]

XIII. MARKS OF EXPRESSION: SIGNS.

71. Under this heading are included all marks of expression not represented by words, or abbreviations of words, as follows:

(*a*) *Staccato* ⠠ (represented in printed music by a dot placed above or below the note affected). Ex.

(*b*) *Staccatissimo* ⠨ (represented by a sharp-pointed perpendicular dash, with the point nearest the note). Ex.

(*c*) *Tenuto-staccato* ⠠ ⠨ (represented by a dot and a short horizontal line placed above or below a note). Ex.

(*d*) *Portamento*—sometimes called Mezzo-staccato or Slurred-staccato—is indicated in two ways. It is represented by a slur placed above or below a series of staccato dots, according to their position above or below the notes affected. Ex. ⠐⠤⠂⠂⠂⠄ (1) In an isolated passage of mezzo-staccato, where the slur has no value as phrasing, and bears no reference to any notes not marked with staccato dots, the sign ⠐⠂⠂ may be used in the same way as ordinary staccato; (2) In all other cases the ordinary staccato ⠐ is combined with the slur ⠐⠂ for passages of three or four notes. When used with the bracket slur ⠐⠂⠂ ⠐⠂⠂ (Par. 46) for longer passages, the bracket is placed before the staccato sign.

(*e*) *Tenuto* ⠐⠂⠂ (represented by a short horizontal line placed above or below a note). Ex. ⠐⠤

For the abbreviation Ten., *see* Sec. XIV.

(*f*) *Accent* ⠐⠂⠂ (represented by > above or below a note). Ex. ⠐⠕

Heavy accent ⠐⠂⠂ (represented by ^, often in heavier type). Ex. ⠐⠔

Where either of the last two signs is combined with staccato on the same note, the staccato sign should be written first.

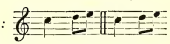
(*g*) *Arpeggio* ⠐⠂⠂ (represented by a wavy line ⠸ or a curve (placed immediately before the chord affected).

Where this sign crosses both staves, it is indicated thus: ⠐⠂⠂ but where, as in Chopin's Study in E flat, Op. 10, there is a separate *arpeggio* in each stave, dot 6 precedes the sign in the right hand, thus: ⠐⠂⠂ ⠐⠂⠂

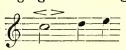
(*h*) *Pause* ⠐⠂⠂ (represented by ⌒ above or below a note): (1) on a note, thus: ⠐⠂⠂ ; (2) between notes, and indicating a silence, thus: ⠐⠂⠂ ⠐⠂⠂ ; (3) over a bar-line, thus: ⠐⠂⠂ ⠐⠂⠂ ⠐⠂⠂

In Chorales the pause sign is sometimes used merely to show the division of the verse into lines.

(*i*) *Comma* ⠐⠂⠂ (placed above or below the stave). This sign represents either the ordinary sighted , or // comma, or two short parallel lines placed above or below or between the staves, *e.g.*:



(*k*) *Crescendo and Diminuendo on one note* ⠐⠂⠂ (represented by the diverging and converging lines for the increase and decrease of tone, placed together above or below a note), *e.g.*:



(For other details regarding the treatment of diverging and converging lines, *see* Pars. 81, 82.)

[As inquiries have often been made, the authority for this sign will be found in "Braille Music Notation," 1896, Braille edition, page 32, line 15; Sighted edition, page 19, par. 8.]

(*l*) Pedalling: *Pedal on* ⠿ *Pedal off* ⠿ used in pianoforte music (represented in print by the abbreviation "ped." for depressing the sustaining pedal, and a star or asterisk * for raising it, these signs being usually placed below the bass stave).

Pedalling is sometimes indicated by note-values marked on a single line below the bass stave. This is represented by stem signs written independently before the left hand, separated by the In-accord sign. Another method of showing pedalling, occasionally to be met with, is by means of a line drawn below the bass stave. The raising of the pedal is shown by a break, the line being then turned upwards at right-angles towards the stave. This may be indicated by the usual signs ⠿ and ⠿ provided a note explaining the method used in the print is included in the Braille transcription. Half-pedalling (shown by bending the line upwards into an inverted V) is indicated by the sign ⠿ In order to represent what is sometimes known as legato pedalling, shown in sighted notation by writing "pedal up" and "pedal down" under the same note, the sign ⠿ is used.

(*m*) *Asterisk* (in music) ⠿ Where it is necessary to number asterisks, the number is placed after the asterisk and followed by dot 5, thus: ⠿ ⠿

(*n*) Brackets enclosing notes, accidentals, etc.,  are not represented in Braille music, their usefulness being principally applicable in quick sight-reading, where momentary doubt might occur as to the tonality.

72. With the exception of the Pause, Comma, Pedal, Crescendo and Diminuendo on one note, and Asterisk, all the foregoing signs must be placed *before* every note affected. When a note so marked is followed by intervals, these signs apply to the whole chord; but where an interval is so marked, these signs apply to that note only. They do not require to be followed by an octave sign, and they may all be doubled on the same principle as that used in the doubling of intervals. As a rule, however, it is better to treat specially marked notes of chords with the In-accord sign, writing them separately from the rest of the chord.

73. The Pause is placed *immediately after* the note or the last interval of the chord to which it applies, with the exception that in fingered music it follows the fingering. As it forms part of the value of the note against which it is placed, it should *precede* any slurs or ties referring to that note. It differs in this respect from the sign ⠿ which, owing to its position between notes, should follow the last sign connected with the previous note.

74. The Comma, which signifies a rather shorter break than that caused by the sign ⠿ is treated in exactly the same manner.

75. The rules regulating the use of the Pedal signs in Braille music are as follows:

I.—The sign for depressing the pedal is placed immediately *before* the note indicated in the print. It may be separated from that note by octave signs, accidentals, or marks of expression.

II.—The sign for raising the pedal should be placed immediately *after* the note indicated in the print, or after the last sign connected with that note.

III.—Pedalling signs are usually placed in the left-hand part, as in printed music; but where this is not possible, or advisable, they may appear in the right-hand part.

IV.—It is not necessary, or even possible, for the signs for depressing and raising the pedal always to appear in the same hand; and a good appearance is often secured by marking the former at the commencement of a bar in the left hand, and the latter at the close of that bar in the right hand.

V.—When the pedal is depressed immediately upon raising it, it is not necessary to mark the raising sign.

76. It sometimes happens that "Ped.," or "Con Ped.," is placed at the commencement of a piece or section, with no further directions. In this case "Ped." and "Con Ped." must be marked in parentheses at the point indicated in the print (*see* Sec. XIV.).

77. The sign for Crescendo and Diminuendo on one note < > is placed immediately before the note affected, and does not require to be followed by an octave sign. This sign should precede Accent, Tenuto, etc., but it should follow the "Pedal down" sign.

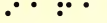
78. The Asterisk is marked immediately before the sign to which it refers, whether note, interval, fingering, or expression, and nothing may come between it and that sign. If it bears reference to a foot-note the note must appear at the nearest convenient place—usually the end of the paragraph—the asterisk being placed in the third space of a fresh line, followed by the note, with an intervening space.

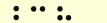
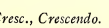
XIV. MARKS OF EXPRESSION: WORDS AND ABBREVIATIONS.

79. The following is a list of the abbreviations of words at present in use. The sign ⠐ precedes all these abbreviations when written in the first of the three methods mentioned later, and they are followed by dot 5.

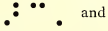
 *Accelerando.*

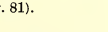
 Brillante (formerly).

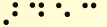
 *Cresc., Crescendo.*

 and  Representing the beginning and ending of the diverging lines for *Crescendo* (*see* Par. 81).

 Decresc., Decrescendo.

 *Diminuendo.*

 and Beginning and ending of converging lines for *Diminuendo* (*see* Par. 81).

 *Espress., Espressivo.*

or, when preceded by *Espressione* (formerly).

 Forte.

 *Fortissimo*, etc.

 Forte-piano.

 *Forzato.*

 Grazioso (formerly ).

 *Legato.*

 *Legatissimo.*

 *Leggiero.*

 *Marcato* (formerly ).

 *Mezzo-forte.*

 *Mezzo-piano.*

 *Piano.*

 *Pianissimo*, etc.

 Rallentando (formerly).

 *Ritard., Ritardando* (formerly ).

 *Ritenuto.*

 *Sforzando* (formerly ).

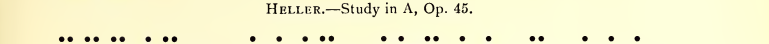
 Sforzando-piano.

 *Sforzato*, etc.

 Simile: used extensively in Braille music to avoid the continual re-marking of hand-signs in passages divided regularly between the hands, phrasing, pedalling, etc. The following are some instances of its use:—

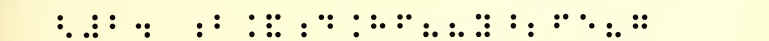
(*a*) Hand-signs.

HELLER.—Study in A, Op. 45.



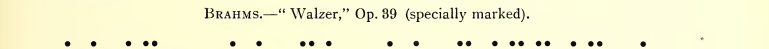
(*b*) Phrasing.

BACH.—"Italian" Concerto (specially phrased).



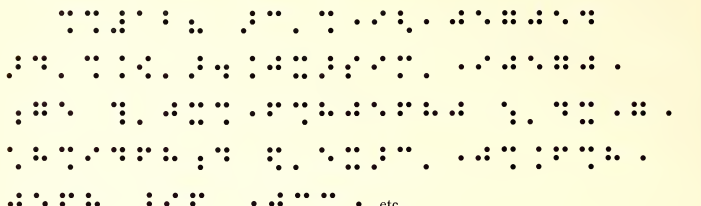
(*c*) Pedalling.

BRAHMS.—"Walzer," Op. 39 (specially marked).



(*d*) Expression marks.

MENDELSSOHN.—Prelude in B minor, Op. 35 (specially marked).



In all the above examples it is easy to see where the "pattern" is changed, but wherever this is not clear, the last repetition of the pattern must be re-stated fully.

It often happens that the word *Simile*, or the abbreviation *Sim.*, appears in the print copy, and in such cases the word must always be written in full to distinguish it from its Braille use.

Tempo: A Tempo. This abbreviation may only be used when the words for which it stands are not connected with any modifying expressions, such as *Tempo Primo, Tempo Rubato*, etc. (The abbreviation must be substituted in choral music (*see* Sec. XVII.).)

Tenuto.

(V.S.) *Volti Subito.* (The sign for "turn over" is used when V.S. is not found in the print. *See* par. 91).

80. The following abbreviations may be used if desired, or when marked in the print copy.

Colla Parte. *Colla Voce.*

Mezza Voce. *Sotto Voce.*

Una Corda. *Tre Corde.*

81. The signs and are placed immediately before the first sign connected with the note at which the nuance commences, and the signs and follow the last sign connected with the note on which it terminates. It is not necessary to mark the end of or when either is followed by the opposite sign, or by some definite mark such as or . Apart from the above rules, the general principle is that and must always be marked where they are not distinctly implied by the context.

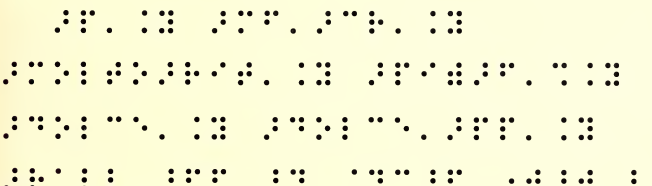
With the exception of the expression marks given in the foregoing list, all words should be transcribed exactly as they appear in the printed copy.

82. In music stereotyped before 1916, no distinction was made in representing the diverging and converging lines, and the abbreviations *Cresc.* and *Dim.*, save for a suggestion in Mr. Edward Watson's Primer* to the effect that the sign ⠣ might be used to show the end of ⠣⠶ or ⠣⠶⠶ when desirable. This, however, was not generally adopted. In 1916-17 the present distinction was recognised, but the endings were not shown as at present until the publication in 1917, by the National Institute for the Blind, London, of the "Additions to Braille Music Notation."

83. Three methods are employed in writing expression marks: (1) They may be written as in the foregoing list, and placed immediately before the note to which they refer; (2) They may be placed in parentheses; (3) They may be centralised on a separate line. In all cases the *pitch* must be marked before the first note after an expression mark.

The first method is used for all the abbreviations in the foregoing list, whether they occur singly or together, or in combination with the words: *Al, E, Ed, Con, Meno, Molto, Non, Più, Poco a poco, Sempre,* or *Senza.* The Word-sign must precede every abbreviation. Dot 5 must be placed after all words written out fully in this method, unless immediately followed by an expression mark which they qualify.

A few examples will make the foregoing rules clear:



84. In transcribing organ music published in this country, all abbreviations given in the printed copy should be used.

[The plan suggested in the 1896 Key, of using the signs for the first five violin positions (*see* Sec. XVI.) to indicate the five manuals, though sometimes used in France, has not been adopted here.]

Where Roman figures are used to indicate the manuals in the printed copy, they should be placed in parentheses (*see* later), or, the word-sign may be followed by ordinary numerals. Another plan is to represent them by the following signs:

I., ⠼⠊ ; II., ⠼⠊⠊ ; III., ⠼⠊⠊⠊ ; IV., ⠼⠊⠧

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* *Published in 1902 (Ink print Edition) by Messrs. Novello & Co., Ltd. (Braille Edition published in 1901). Withdrawn in 1922 on publication of this the 1922 "Key."*

Where possible the proper names of the manuals should be substituted. It may be noted incidentally that the numbering of the manuals on the Continent differs from English usage.

The English order is:

I. Choir. II. Great. III. Swell. IV. Solo.

The French:

I. *Positif.* II. *Grande Orgue.* III. *Récit.* IV. *Bombarde* (*or Solo*).

The German:

I. *Hauptwerk* (Gt.). II. *Unterwerk* (Ch.). III. *Oberwerk* (Sw.). IV. *Solo Klavier* (Solo).

85. It frequently happens that an expression mark is followed by a plain or dotted line of continuation, thus: 

etc., to show the length of the passage affected by it. This is represented by writing dot 5 twice after the word or abbreviation, thus: The end of such a line of continuation is shown by the sign , but where the conclusion of the passage is clearly indicated by some contradictory mark, this sign is unnecessary. This device may also be used to represent any other means by which the continuance of expression or other marks is shown.

Where two expression marks simultaneously have lines of continuation, even if they do not commence or end together, the first should be marked as above, the second thus: and the ending

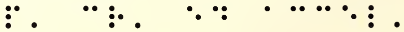
[In the "Additions," 1917, the commencement of the second line of continuation is directed to be marked thus: , but the present sign is considered more satisfactory.]

86. In music written for elementary teaching it is often useful to mark the clefs used in the printed copy. The Braille signs are: F, or bass clef G, or treble clef.

Their insertion is left to the discretion of the transcriber, but here it may be noted that their principal use is to enable the teacher to anticipate the frequent mistake made by seeing pupils of reading in the wrong clef.

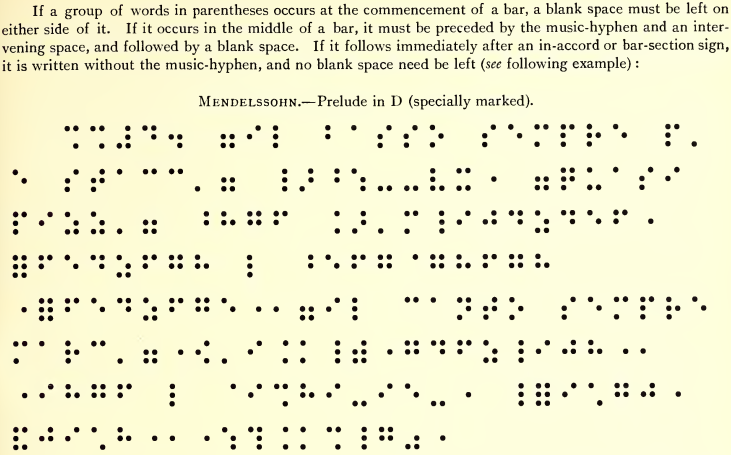
[Clef signs were first suggested about 1915, and were finally adopted in 1916.]

87. The second method of writing expression marks, viz., that of placing them in parentheses, is designed to make them stand out more clearly than is possible by the employment of the word-sign. The limits of its use cannot be defined very clearly, but in general it is employed where long words, such as *Allargando*, *Largamente*, *Animato*, etc., appear, or where more than two words occur together, such as *Poco a Poco Cresc.* Any of the abbreviations given in the previous list may be put into parentheses when in combination, as previously suggested, with the exception of those marks which apply only to one note. Dot 5 must follow all abbreviations when written in this method, thus:



If a group of words in parentheses occurs at the commencement of a bar, a blank space must be left on either side of it. If it occurs in the middle of a bar, it must be preceded by the music-hyphen and an intervening space, and followed by a blank space. If it follows immediately after an in-accord or bar-section sign, it is written without the music-hyphen, and no blank space need be left (*see* following example):

MENDELSSOHN.—Prelude in D (specially marked).



88. In addition to the ordinary parentheses, it is sometimes advisable to use square brackets, which are subject to the rules just explained. Their principal uses are (*a*) to enclose any words not given in the printed copy; (*b*) as an additional method of writing foot-notes; (*c*) for difficult cases where expression marks cannot be presented clearly in any other way.

(*a*) Ordinary brackets are chiefly used for the explanation of special Braille signs, but where any additions made to the printed copy are not self-explanatory, or where usages of print require an explanation, square brackets must be used.

(*b*) In writing foot-notes in the method explained at the end of Sec. XIII., the notes are not enclosed in parentheses or square brackets; but it is sometimes a good plan to place foot-notes, either at the point marked by the asterisk in the print, or even a little before it. In such cases the asterisk is not employed, but the note is enclosed in square brackets. It is not necessary to explain this treatment in a note if the instances of its use are quite clear.

(*c*) When used for special purposes, an explanatory note must be placed at the beginning of the Braille transcription. The use of square brackets in this connection may be left to the discretion of the transcriber.

89. Where two or more versions of the expression marks are given in different languages, the one most familiar, or most generally used in the particular work, should be written in the ordinary way, the others being italicised. (The transcriber may sometimes have to exercise discrimination in this matter.) In dealing with organ music published abroad, where an English version of the registration is given in addition to the original, it is better to write the English version in the ordinary way, the original being italicised, or placed in square brackets. If no English version is supplied, the transcriber may use his own discretion as to supplying one, but the matter requires some knowledge of the language used, particularly in the case of German publications. In this case an explanatory note must be placed in the Braille transcription.

90. As a general rule, all English words used in music should be written in Grade II. Braille, except for the heading on title-pages and other places where distinctness is required. In foreign languages, the proper signs for accented letters should be used, but it is unnecessary in most cases to use the letter-sign mentioned in the Grade II. Primer.

91. The "Turn-over" sign given in the list of abbreviations was primarily introduced in 1917 to assist the blind teacher to know the exact point at which the sighted ink-print page is turned. It is a good plan to use it in all Braille music, but it is most essential for any teaching music, whether vocal or instrumental. It is placed at the point where the "turn-over" occurs in the print, and is written in the manner already explained in par. 79 (V.S.).

92. Expression marks in brackets may be followed by lines of continuation, thus: *Poco a Poco Accel.* .....or *Sempre Molto Cres*....., but where it is necessary to mark the end of the continuation line, this must be done with the word-sign already explained.

In the first method it was stated that all words or abbreviations must be followed by dot 5, unless they are immediately followed by another word or abbreviation, as in the case of complete words. In the second method dot 5 is only used for abbreviations, thus: (*Sempre Molto Cr.*).

93. The third method of writing expression marks, viz., that of centralisation, is chiefly used for the heading of a piece. This is given in the order in which it appears in the printed copy, thus: The words marking the speed, etc., are first given, followed by a full stop and a blank space; then the metronome direction (if any), also followed by a full stop and a blank space; after which are placed the key- and time-signatures.

The metronome mark is indicated by first writing the note (C minim, crotchet, etc.), followed by ⠒ (representing the sign for "equals") in the next space, which is again followed—without intervening space—by the number, thus: ⠙⠒⠂⠄ ⠒⠲⠲ (100 crotchets per minute).

Where any modifying word, such as "Circa," or "About," appears, it should be placed in the position indicated in the print, unless it comes between the note and the figure, when it must be placed either before or after the metronome mark.

The heading of a piece should therefore be written thus:

⠠⠍⠊⠝⠥⠞⠑⠎ ⠍⠕⠗⠑ ⠞⠓⠁⠝ ⠍⠑⠁⠎⠥⠗⠑⠎ ⠁⠞ ⠙⠕⠞⠞⠑⠙ ⠍⠑⠞⠗⠕⠝⠕⠍⠑

and where the heading occupies more than one line, each line must be centralised:

(In Braille) *Allegro Molto e Con Brio.*

⠠⠁⠇⠇⠑⠛⠗⠕ ⠍⠕⠇⠞⠕ ⠑ ⠉⠕⠝ ⠃⠗⠊⠕

All headings must be transcribed exactly according to the print, except that where two or more languages are used, the second, third, etc., must be placed in brackets, irrespective of the method used in the print, thus:

(In Braille) *Allegro.* (Not too Fast.) ⠠⠁⠇⠇⠑⠛⠗⠕

If a change of key, or time, occurs in the course of a piece, it may either be centralised where convenient, or written in the course of the music. In the latter case parentheses need only be used where the key- and time-signatures are combined with words or metronome marks.

XV. REPEATS.

94. The introduction of repeat signs constitutes one of the main differences of procedure between printed and Braille music; for, whereas in the former, the necessities of sight-reading render the use of repeats inexpedient; in the latter a great deal can be done towards a good appearance, saving of space, and ease in reading and memorising by their judicious use.

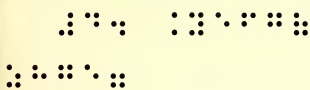
95. The most frequently used repeat sign is: ⠉⠉ It may indicate the repetition of a note, a beat, or part of a beat; a bar, or part of a bar; but it never applies to more than one bar.

96. With regard to the use of the repeat sign for less than a bar, the following rules must be carefully observed:

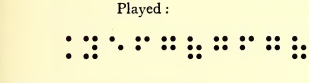
Rule I. A repeat always applies to what immediately precedes it. The number of notes it includes will generally depend on its position in the bar, obviously involving the exercise of judgment and musical knowledge.

CZERNY.—Study, Op. 261.

Written:

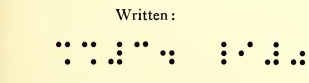


Played:

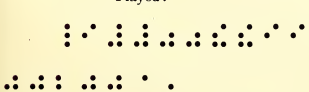


MOSZKOWSKI.—Spanish Dance in D, Op. 12.

Written:



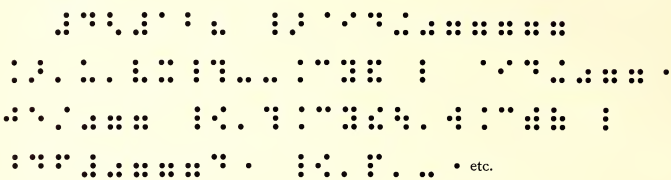
Played:



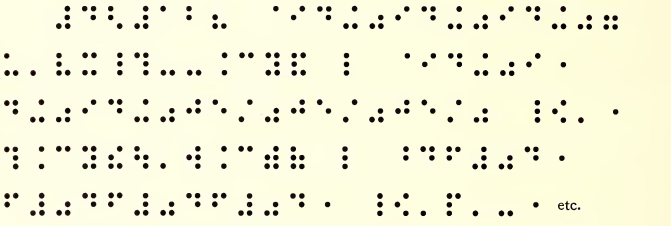
Rule II. Repeats should never, except in very obvious cases, syncopate or cross the beat. In other words, they should never obscure the natural division of the bar into beats.

BEETHOVEN.—Pianoforte Sonata, Op. 57.

(Bad):

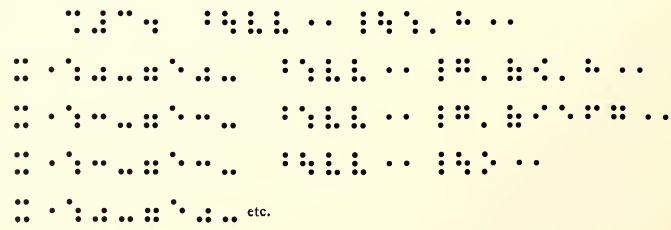


(Good):



When, however, the music itself is syncopated, this rule may be relaxed, thus:

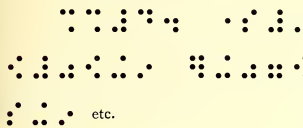
SCHUBERT.—" Unfinished " Symphony.



Rule III. A repeat may not be used when the first chord or beat of a bar is a repetition of the last chord or beat of the preceding bar.

BEETHOVEN.—Ninth Symphony.

(Bad):



etc.

This kind of repeat was tried experimentally in the vertical score of "Hymns Ancient and Modern" (1913), but was soon abandoned.

Rule IV. Two or more repeats following one another without intervening spaces must be of the same value.

BACH.—Organ Fugue in D.

(Bad):



etc.

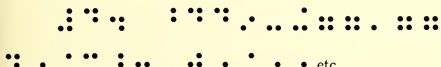
(Good):

etc.

Rule V. When it is desirable to have repeats of different values following one another, dot 5 must be used to separate them.

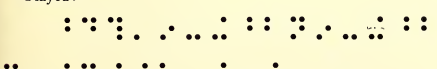
BEETHOVEN.—Pianoforte Sonata, Op. 53.

Written:



etc.

Played:

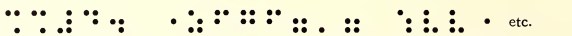


etc.

[Although this plan was occasionally used in music stereotyped in the old style, it was not definitely adopted until 1918.]

This device, however, must be used with great care, and, as it is intended partly for the saving of space, its use in passages like the following is unnecessary.

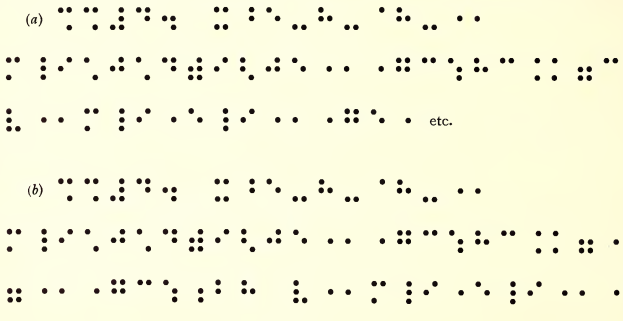
BACH.—Organ Fugue in D.



(*See* the "good" version of this passage given in Rule IV. for the proper rendering.)

Rule VI. The repeat sign may be used for the repeat of one or more parts, in conjunction with either of the In-accord signs, and in cases where all the parts do not repeat, the sign must be marked separately for each part affected, thus:

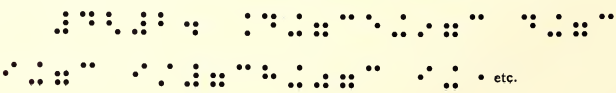
MENDELSSOHN.—Prelude in D (specially marked).



Rule VII. With the following exceptions—which apply equally to the whole bar repeat next to be dealt with—a repeat includes all notes, rests, fingering, phrasing and expression marks in the passage.

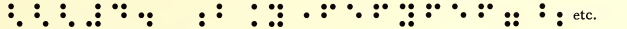
(1) It does not include a slur or tie, or "slur and tie" marked on the last note of the passage. (This rule was adopted in 1918, to avoid the otherwise unnecessary re-writing of a passage. Much music stereotyped before that time is uncertain in this matter.)

DVOŘÁK.—"Slavische" Tanze.



(2) When Bracket-slurs are independent of repeats, their beginning and ending must be made quite clear, thus:

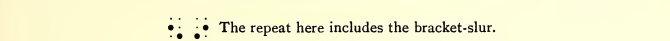
BACH.—Prelude in C minor, "Forty-eight," Part I. (specially phrased in different ways).

(*a*)  etc.

(*b*)  etc.

(*c*)  etc.

 The repeat here includes the bracket-slur.

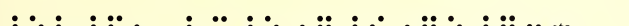
(*d*)  etc.

(3) The treatment of the pedal sign in connection with repeats is subject to the following regulations:

(*a*) When a passage is repeated, and the pedal is held throughout, it is understood that the repeat sign does not indicate a separate depression of the pedal.

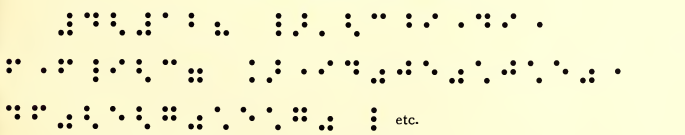
(Note): The pedalling given in these examples is not quoted from any particular edition.

CHOPIN.—Nocturne in D flat, Op. 27.

 etc.

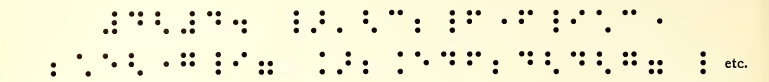
(*b*) In a repeated passage, if the pedal is depressed separately for the repetition, with no break, the pedal sign must precede the repeat sign.

CHOPIN.—Study in A flat, Op. 10.

 etc.

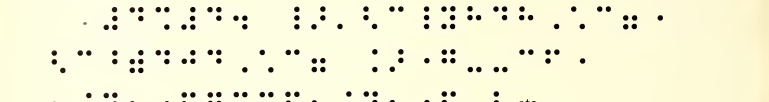
(*c*) In a repeated passage if the pedal is raised some notes before the repetition, the sign for depression need not be marked before the repeat sign.

CHOPIN.—Impromptu in A flat.



(*d*) In a repeated passage, if the repetition is entirely without pedal, dot 6 must be marked before the sign for raising.

BEETHOVEN.—Pianoforte Sonata, Op. 27, No. 2 (specially marked).

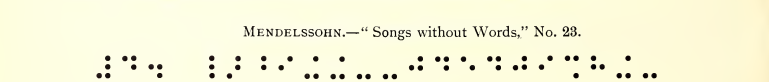


(4) It is to be understood that the repeat sign does not include such directions as  etc., which remain in force until contradicted. This does not apply to such marks as  and the like, which are in the nature of accents, and are included by the repeat sign. As regards the signs for the diverging and converging lines  , they are included by the repeat sign, unless they extend over more than a bar, in which case they must be treated independently. Any expression marks may be added to the repeat, provided the extent of their application is made clear.

97. When the repeat sign is used for the repetition of one bar, it must have a space on either side, with the exception that expression marks, slurs, ties, etc., are written close up to it. The rules governing it are as follows:

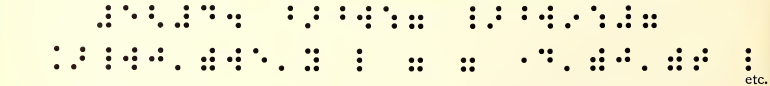
Rule I. Where the whole bar is repeated, the repeat sign is written only once.

MENDELSSOHN.—"Songs without Words," No. 23.

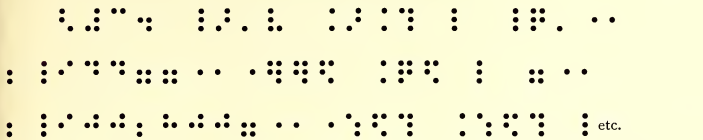


Rule II. Where the repeat does not include all the parts, the sign must be marked for each part repeated.

CHOPIN.—"Marche Funèbre" (Organ Arrangement).



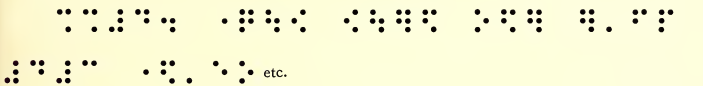
CHOPIN.—Nocturne in F, Op. 15.



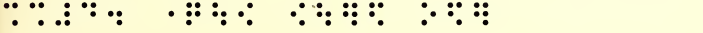
98. When a bar is repeated more than once, a figure stating the number of bars to be repeated is placed before the repeat sign, in the same manner as that already mentioned in connection with four or more bars' rest (*see* Sec. I.).

99. When the repeated passage extends over two or more bars, another method is used, *e.g.*, to employ two consecutive figures, the first showing the number of bars to be counted back, and the second the number of bars to be repeated, thus:

BEETHOVEN.—Ninth Symphony.



in which the bars to be repeated are:



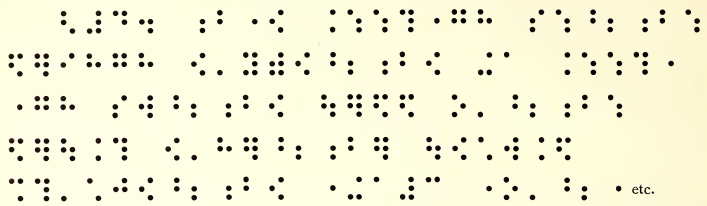
Where the number of bars to be counted back equals the number to be repeated, one figure only is given:  equals A repeat of this kind includes all notes, rests, phrasing, fingering and expression marks.

100. A great deal of confusion has been caused in the past by the indiscriminate use of this method of indicating repeats, such instances as:  and in one case even having been employed. In view of this fact, the rule has now been made that this device shall not be used unless the repeats are perfectly easy to locate. When the music is in two- or four-bar rhythm, the first figure of the sign should be divisible by two or four; when in three- or five-bar rhythm, it should be divisible by three or five, and so on. In any case, no repeat involving counting back more than sixteen bars should be treated in this way, and then only in the very simplest music, with short bars.

101. Another method of treating the repetition of a passage is by the use of what is known as the *Segno*. This consists in placing the sign  followed by a letter before the first note of the passage to be repeated, the two-cell sign having a space on either side of it. This makes a starting-point, to which it is

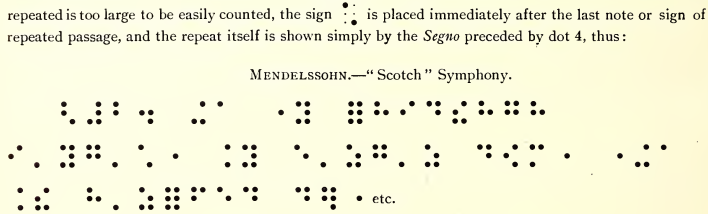
easy to refer. At the point where the repeat occurs, this sign is again marked, preceded by dot 4, and followed by a figure indicating the number of bars to be repeated, thus:

MENDELSSOHN.—"Italian" Symphony.



This device may be used for the repetition of any number of bars from any point in the piece, or even from the middle of one bar to the middle of another; and in this latter case, or where the number of bars repeated is too large to be easily counted, the sign ⠨⠆ is placed immediately after the last note or sign of the repeated passage, and the repeat itself is shown simply by the *Segno* preceded by dot 4, thus:

MENDELSSOHN.—"Scotch" Symphony.



102. In 1916 a suggestion was made that an embossed star should be placed in the margin at the commencement of the line in which the *Segno* is first marked, and another at the end of the line in which the passage to be repeated terminates, in order to help the reader to locate the repeat more easily; and the adoption of this plan in all stereotyped music since that time has led to a great increase in the use of *Segno*.

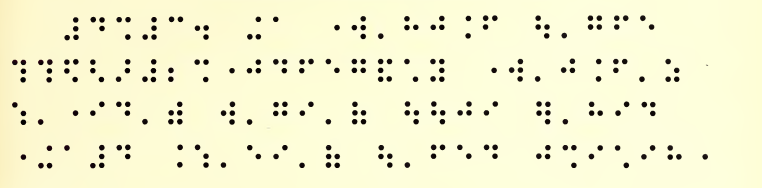
Rule VII. with its exceptions given in Par. 96, applies also to the *Segno*.

103. When only one *Segno* appears in a piece, it is followed, as in all the above examples, by the letter "a," and if two or more are desirable, the second, third, &c., are lettered "b," "c," &c. The sign ⠨⠆ is not followed by a letter, and in order to avoid confusion regarding the precise *Segno* to which this sign refers, it must never be used when its application is not perfectly clear.

104. When a repeat can be counted from the first note of a piece, commencing with a complete bar, the sign ⠨⠶ (*Da Capo*) is used, followed by a figure stating the number of bars to be repeated. If the repeat is for eight or more bars, the end of the passage should be marked with the sign ⠨⠆ and a star, as explained above.

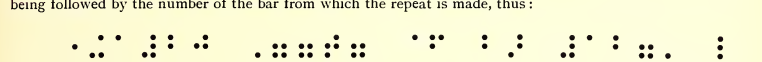
105. It sometimes happens that in a long repeat, such as would be treated by one of the last two methods, a slight but necessary difference occurs either in the notes, phrasing, or expression marks. In such cases it is a good plan to call attention to the differences by placing them in an "in-accord-with" in the bar in which they occur. For this purpose the sign ⠒⠒ is used, followed by the numeral sign and a figure in the lower holes. This number shows the particular appearance to which the difference refers, usually—but not necessarily—the second, thus:

MENDELSSOHN.—"Songs without Words," No. 15.



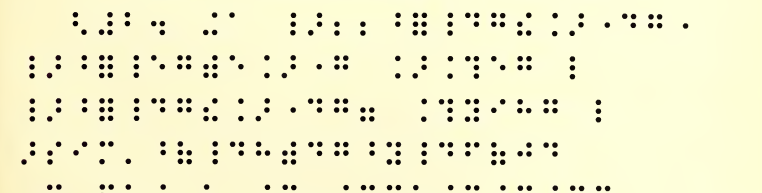
etc.

106. If a "turn-over" occurs within the course of a repeat, it is placed in square brackets, the sign ⠒ being followed by the number of the bar from which the repeat is made, thus:



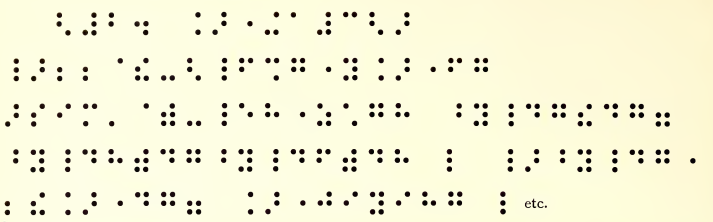
107. When a *Segno* or *Da Capo* repeat refers to one hand only, the same signs are used, preceded by the proper hand-sign, and followed by the sign ⠒. This again is followed by the music for the other hand, with the appropriate hand-sign, the bar-line being omitted until after the last bar of the repeat. Both hand-signs must then be marked against their respective parts.

MENDELSSOHN.—"Songs without Words," No. 37 (Original Version).



etc.

(The repeat version):



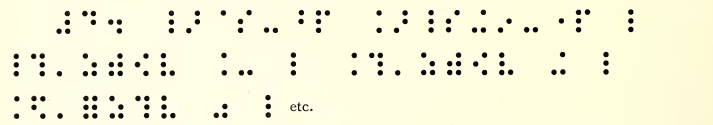
etc.

If this plan is used in organ music, and only one part repeats, the other two must be written with the in-accord sign and bar-lines.

108. It often happens that the right-hand part is an exact repetition of the left-hand at the distance of a third, sixth, octave, etc., and this is shown by writing the interval—preceded by an octave sign where the distance is greater than an octave—at which the repetition occurs, in the same place as the notes themselves would have been, thus:

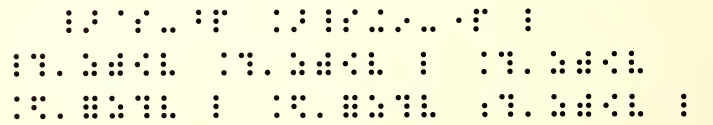
MOZART—Sonata in C.

Written:



etc.

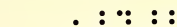
Played:



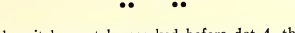
It must be understood that the above example illustrates in a very condensed form this particular device, which, however, would only be employed where the length of the passage makes it worth while. This kind of repeat includes all phrasing, fingering and expression marks, without exception.

109. With the exception of the previous illustration, all the foregoing repeats are to be understood as implying that the passage is repeated at the same pitch as the original; and where, as often happens, the repetition is one or more octaves higher or lower, the proper octave sign must be placed before the repeat sign. In the case of the bar, or beat repeat, the octave sign precedes the sign ⠒ thus: ⠒⠒

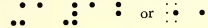
In the repeat of a group of bars represented by figures, the pitch is marked before the first figure, thus:



In the case of the *Segno*, the pitch must be marked before dot 4, thus:



In *Da Capo* repeats, the pitch is marked before the figure, thus:



110. The use of repeats in printed music is much more restricted than in Braille. The Braille equivalents for the necessary signs are as follows:

Double-bar: (Although this is not a repeat sign, and has already been shown, it is placed here owing to its connection with the two following signs.)

Double-bar with dots to the right:

Double-bar with dots to the left: 

111. 1st time, 2nd time, *Prima Volta*, *Seconda Volta*, etc.:   placed immediately before the first sign in the bar.

112. *D.C.* may be represented as previously shown, and the words *Dal Segno*, etc., must be enclosed in parentheses, as must also the word *Fine*. The sign 𝄋 (resembling an ornamental "S") is represented by the *Segno*   etc., and *Dal. S.* is treated in the same way as the Braille *Segno*, the words being omitted.

XVI. VIOLIN MUSIC.

113. As the music for the violin occupies only one stave in the print, it is transcribed vertically. All the signs explained in Sections I. to VI., VIII., X., and XII. to XV., are used in this class of music, as far as they are needed. The only difference with regard to phrasing is that the sign  (Sec. XIII., Par. 71*d*) is never used, as it obscures the bowing marks.

As the list of special signs given in the 1896 Key was found to be inadequate for the proper representation of the print, the following scheme was drawn up, and, with the exception of a few amendments, was issued in the "Additions," 1917.

114. The numbering of the strings is indicated in various ways in the print (*i.e.*, by Roman numerals, *Sul G*, etc., 3 *Corda*, etc.); sometimes, even, different methods are used in the same piece, but whatever plan is adopted, it is always represented in Braille thus:

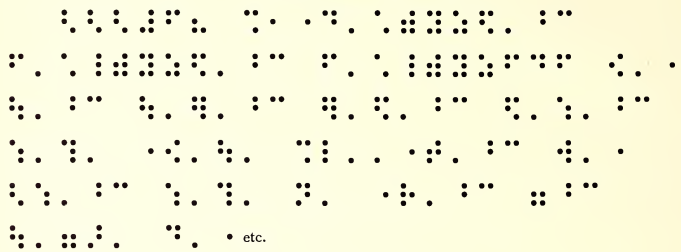
1st or E string:  2nd or A string:

3rd or D string:  4th or G string: 

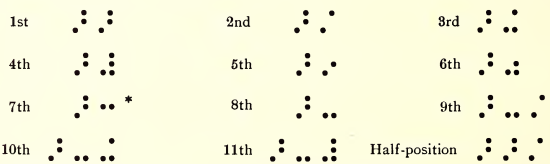
It will be observed that the second half of these signs consists of the signs for the first four fingers.

The above are placed (with the exception of the general marks of expression in Sec. XIV.) before the first sign connected with the note against which they are marked, and must be followed by an octave sign. If continuation dots or lines are used, these are indicated by placing dot 5 twice after the string sign, the end of the continuation being shown either by a fresh string sign, or by the sign

GRIEG.—Sonata in C minor.



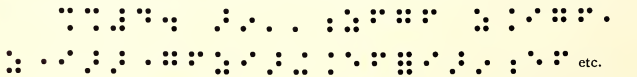
115. The various "positions" are shown thus:



It will be observed that with the exception of the first and the half positions, the second part of the signs consists of the corresponding interval signs.

The following example will illustrate the use of position signs: they must always be followed by an octave sign. These signs may also be followed by continuation lines or dots, which are written as already explained.

TOURS.—"Violin Tutor," Ex. 92, p. 94.



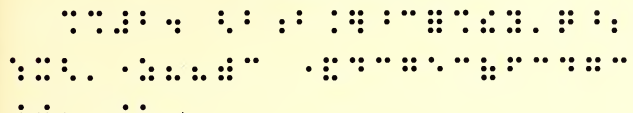
* Where there is any danger of confusion with the end of the diverging lines for *Crescendo*, the 7th position must be preceded by dot 6, and explained in a note.

116. The bowing signs, in addition to the slur and bracket for phrasing, are:

Up-bow ⠸⠄ Down-bow ⠸⠂

As with the position signs, the signs for bowing must be placed before the first sign belonging to the note against which they are marked, with the exception of the general marks of expression in Sec. XIV.

KREUTZER.—Concerto No. 13, in D.



117. The signs for the first four fingers (Sec. XI.) here refer to the index, middle, ring, and little fingers. The continuation of any particular finger on a string is shown in print by a line, as with position signs, commencing at the point where the particular finger is marked. It often happens that two, three, or even four of these lines occur together, and the Braille signs for them are as follows:

1st line ⠸⠒ ⠸⠒

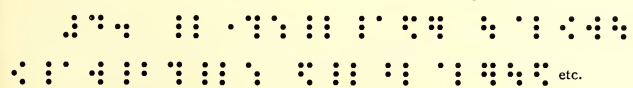
2nd line ⠸⠶ ⠸⠶

3rd line ⠸⠿ ⠸⠿

4th line ⠸⠾ ⠸⠾
(very rare)

The signs form pairs of brackets and enclose the notes affected. The following is an example of their use:

TOURS.—"Violin Tutor," Ex. 34, p. 23.



Stems are seldom used in violin music, so that stem signs are not employed. No confusion can result, therefore, from the finger continuation signs used in the above example.

The foregoing signs must be placed before the first sign connected with the note against which they are marked, and should follow the note on which the continuation ends.

118. The thumb sign, used in violoncello music, is ⠸⠆

119. Bow-tremolo—indicated in printed music by writing the note at its full value with the proper hooking—quaver, semiquaver, etc.—is shown in Braille by placing the following signs before the note marked:

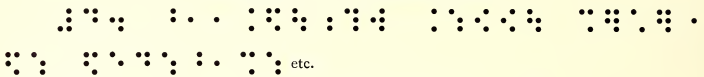
Note with quaver hook:

Note with semiquaver hooks:

Note with demisemiquaver hooks:

These signs may be doubled in the case of four or more notes so marked, but the second half only of the sign is written twice, thus:

MELODRAMA.—"The Corsican Brothers."

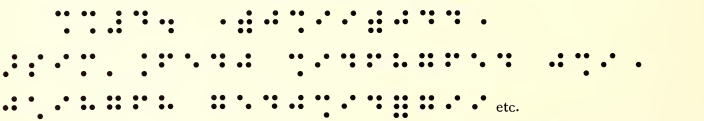


etc.

Where the foregoing signs occur with the abbreviation *Trem.* (*i.e.*, *Tremolo*), they should be omitted, and *Trem.* substituted. The old sign is now abandoned.

120. Where a long passage occurs in repeated semiquavers, etc., the figure may be written out once or twice, followed by *Sim.*, the rest of the notes being written at their full value. The figure should, however, be marked again at the foot of the passage, thus:

KAYSER.—Study, Op. 20, No. 29.



etc.

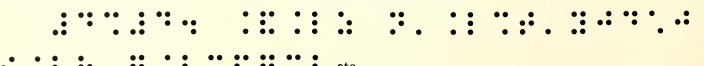
121. Finger-tremolo, shown in printed music by writing the two notes at their full value, joined by quaver or semiquaver hooks, etc., is represented in Braille by tremolo signs, thus:

Notes with quaver hooks:

Notes with semiquaver hooks:

Notes with demisemiquaver hooks:

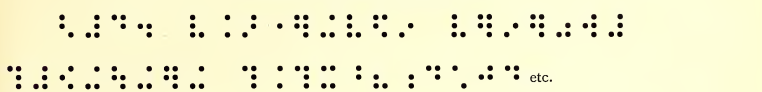
KAYSER.—Study, Op. 20, No. 22.



etc.

122. *Pizzicato* for the right hand is indicated by the right-hand sign, ⠨⠩ and *Arco* by the sign ⠨⠳ Both signs are placed immediately before the first sign connected with the note to which they refer, thus:

BEETHOVEN.—Violin Sonata, Op. 24.

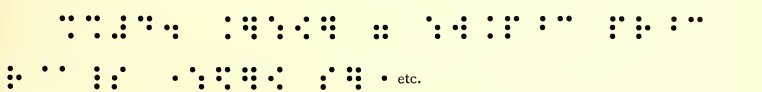


Pizzicato for the left hand, sometimes indicated in print by a small cross above or below a note, is represented in Braille by the left-hand sign, ⠨⠣ placed before every note so marked, and in the case of four or more notes, it is doubled.

The pitch must be marked after all *Pizzicato* and *Arco* signs.

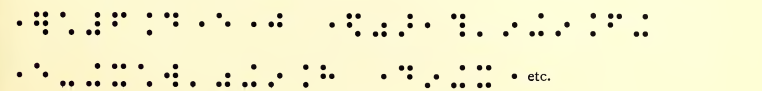
123. *Glissando*, shown in print by the word *Glissando*, *Glissez*, or the contraction *Gliss.*, or by a straight line, or line of dots between two notes, is represented in Braille by the sign ⠨⠒ placed between the two notes. If there is also a slur, this sign must follow it.

CYRIL SCOTT.—"Tallahassee."



124. The musical break, shown in print by two short parallel lines drawn diagonally across the stave,  or above it, or by a wedge-shaped "tick,"  or by a comma, etc., is represented in Braille by the sign ⠨⠡

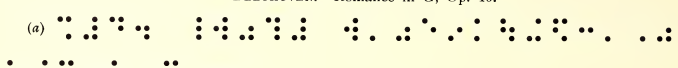
BIBER.—Sonata in C minor.

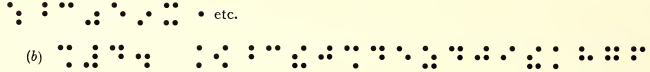


125. The cipher, or tiny circle above or below a note in print, signifying a natural harmonic, or an open string, is indicated in Braille by the sign ⠸ placed immediately after every note so marked, and where the note is fingered, this sign follows the fingering.

At (*a*) in the following example, the sign ⠸ represents an open string: at (*b*) it signifies a natural harmonic.

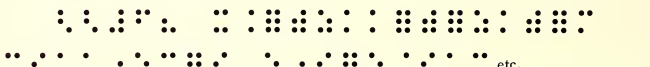
BEETHOVEN.—Romance in G, Op. 40.

(*a*)  etc.

(*b*)  etc.

Where this sign occurs over four or more notes in succession, it may be doubled, thus:

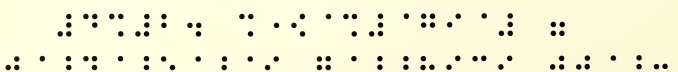
SAINT-SAËNS.—Concerto in B minor, Op. 61.

 etc.

126. Artificial harmonics—produced by stopping a note (called the "fundamental"), and lightly touching a higher note (the "harmonic"), resulting in a certain sound (the "resultant")—are shown in the print by writing the fundamental as an ordinary note, the harmonic as a diamond-shaped note, and the resultant as a small note, the three having the appearance of a chord. Ex.:  In modern editions, the resultant is often omitted, while occasionally other shapes than the diamond are used for the harmonic. In Braille the fundamental is written as an ordinary note, the harmonic as an interval preceded by dot 2, and the resultant is always omitted. If the fundamental is an open string, it is generally not indicated at all, and the harmonic is then written in Braille as a note preceded by dot 2.

As the appearance of harmonics, so written, gives no idea of their actual sound to those who are not familiar with the subject, the rules regulating their production are given in a note at the end of this section.

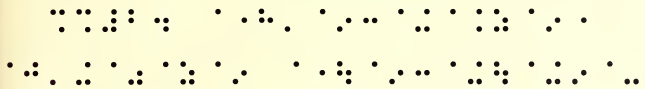
J. HUBAY.—"Hejre Kati." (Harmonics with and without fundamentals.)

 etc.

Where a series of such harmonics occurs for four or more notes in succession, the interval is doubled in the usual way, preceded by dot 2, as in the foregoing example.

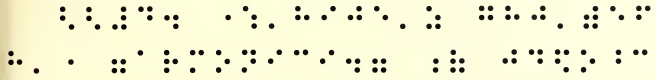
The following is an example of double notes in artificial harmonics, both with and without fundamentals:

PAGANINI.—"Le Streghe."



Occasionally a passage of harmonics is indicated by the word *Flageolet* or *Armonici*, either with or without a line of dots (*see* following example):

ELGAR.—Violin Concerto in D.



127. In modern violin music (such as "Four Songs with Violin Accompaniment" by Holst) notes of indefinite length are sometimes found. These are represented in print by a long oblong-shaped note, somewhat resembling the ancient maxima: the length being determined by the recitation in the voice-part. This is shown in Braille by the sign following the note.

128. Again, in modern scores, some attempt has been made to establish quarter-tones and to suggest printed signs. When such quarter-tones occur the Braille signs will be:

Quarter-tone sharp: Quarter-tone flat:

129. In the case of instruments of more than four strings, the following would be the method of indicating the extra strings:

5th String: 6th String:

130. The rules regulating the production of "harmonics" may be briefly tabulated thus:

A lightly touched octave produces its own unison.
" " fifth " " octave.
" " fourth " " twelfth.
" " major third " " fifteenth, etc.

When the octave of the *open* string is required, the circle (cipher) is employed, with, however, this *8ve* note shown in the notation; but where the other "resultants" are wanted, diamond-shaped notes are used showing the actual note which is to be touched in order to produce its harmonic *resultant* tone. The actual *sounds* are not necessarily printed in the sighted copy, and need never be shown in Braille, except for special purposes.

XVII. VOCAL MUSIC.

(*a*) Solo Music.

131. Music for a solo voice is written like that for the violin, on one stave, in the print, and is therefore transcribed vertically. All the signs in Sections I. to VI., IX., X., and XIII. to XV., apply to vocal music as far as they are required.

132. The slur performs two functions in this class of music; firstly, to indicate the number of notes sung to one syllable; secondly, for phrasing. For the first of these requirements the signs and are used, supplemented by the sign when a song is printed in more than one language, to indicate that the slur applies to one version only. For the second, the signs and are employed, the first being required for the *portamento* or glide between two notes; the second for phrasing-slurs over three or more notes.

There are two breath-marks: full-breath ; half-breath In choral music, the latter sign is always used to indicate the breath-mark.

[In the old style, represented the full-breath, and the half-breath.]

133. In transcribing vocal music it is only necessary to include the expression marks actually written against the voice-stave in the print, however incomplete these may appear when compared with those in the accompaniment. The sole exceptions to this rule are *tempo* indications (including *Rit.*, *Accel.*, etc.). These are often omitted in the voice-part, or are given in an incomplete form; and the transcriber must supplement them from the accompaniment, even where the voice has rests.

134. It is a good plan, when transcribing the separate voice-parts of choral music for the use of the members of a choir, to supply cues where the part in question has a rest of more than a bar or two. The cue should be written in small notes (*see* Sec. XXI.), as is done in printed copies of band parts. The cue must be preceded by some indication of the part from which it is taken, such as (melody), (organ), or the initial letter of a voice-part from which it may be supplied.

135. According to the 1896 Key, the whole of the voice-part is first given, followed by the words; but as this made it difficult to fit words and music together, the following method was devised, and introduced in 1916:

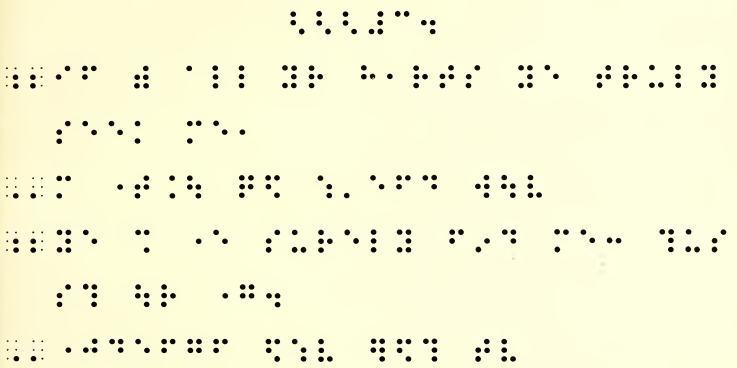
The words and voice to be written alternately—in short sections—the words being placed first, the transcriber determining the length of the section. In most cases the words are the best guide, a line or two of poetry being a good general standard; but in sacred music it is usually better to follow the natural flow of the music itself, since the frequent repetition of the words often renders them useless as a guide.

The sign indicates a line of words; the sign a line of music. These signs are placed in the first and second spaces of the line, the words or music following immediately, in the third space. If either words or music extend for more than one line, the above signs are not repeated in the succeeding line (or lines), but the words or music must be written from the third or fifth space onward in the fresh line,

leaving the first two—or four—spaces blank. The "Words" and "Music" signs thus stand out so distinctly that it is easy not only to locate either words or music, but to read each independently of the other, if desired. The heading—"Words and Voice"—must be placed before the voice-part treated in the above manner, thus:

MENDELSSOHN.—"Elijah."

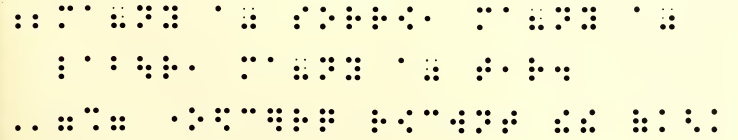
Words and Voice.



136. When two or three syllables are sung on one note, this is shown by enclosing the syllables in quotation marks, thus:

HYMNS A. & M.—No. 254.

Words and Voice.



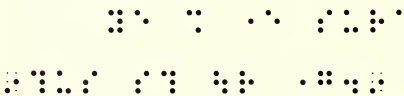
This plan is used much more frequently in foreign languages, particularly Italian.

137. The repetition of a word or phrase is shown by placing the sign ⠒ close up before and after it. Where, however, any punctuation occurs, the repeat sign must follow such punctuation. Where the punctuation is altered in the repetition, the last version must be given, thus:

Print version:

Ye shall ever surely find Me: thus saith our God, thus saith our God.

Braille version:

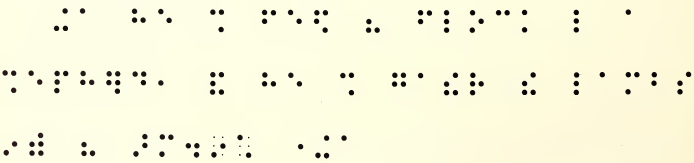


If there are two or three repetitions of a passage, the repeat signs preceding the first word indicate the number of repetitions, the last word being followed by one repetition sign only. Where there are four or more repetitions, a figure is placed immediately before the repeat sign, thus: 

138. It often happens that in a long repeated passage of words, a word or phrase is itself repeated. In the past many writers considered it practicable to use this repeat sign again in such cases, and much confusion resulted. The rule now stands that one repeat must never enclose another. This confusion rendered it necessary to double or treble the repeat signs at the end of a twice or thrice repeated passage, as well as at the beginning; but this plan was not always followed when a figure was used.

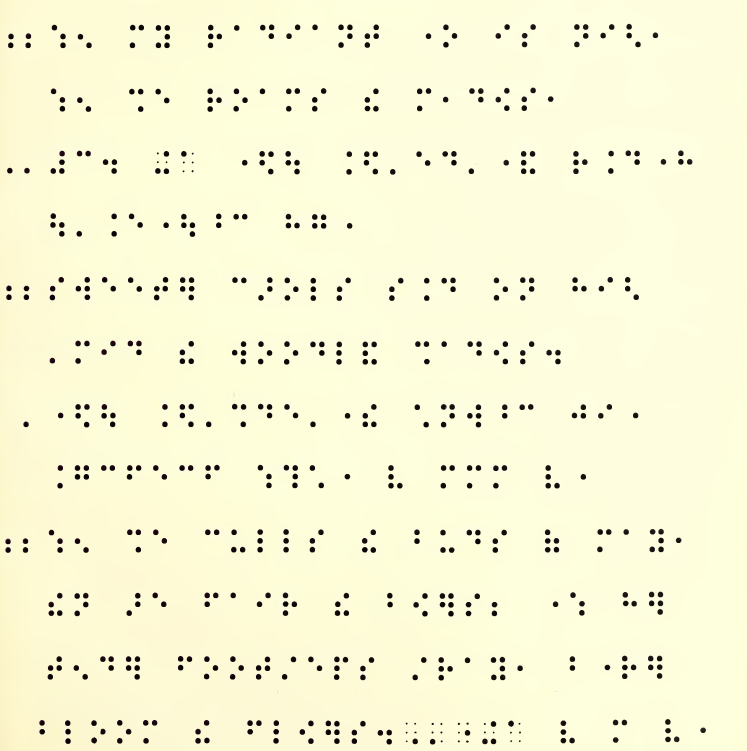
139. A great deal more has been made of the *Segno* in vocal music of late, and it may now be used either for words or music, or for both; the rules governing its use are as follows:

Rule I. When used for words only, the end of the repeated passage must be marked by the sign ⠒ mentioned in Sec. XV., and this class of repeat may include a repeat treated with the sign ⠒, thus:



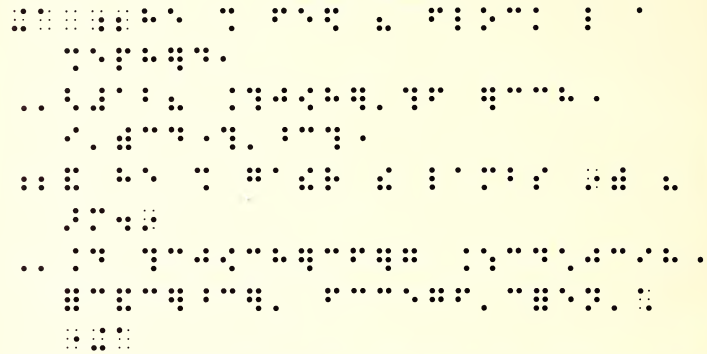
Rule II. When used for the voice-part, the *Segno* is treated in the manner explained in Sec. XV. When the portion of words has been given, the reference to the *Segno* in the voice must follow immediately in the same line, preceded by the music sign, thus:

BRAHMS.—"Minnelied."



Rule III. When the *Segno* is used for words and voice combined, it must be placed in the first space of the first line of words in the repeated passage, the sign ⠶⠆⠶ following it with an intervening space, and the sign ⠶⠂⠶ is placed after the last note of the music, thus:

HANDEL.—"Messiah."

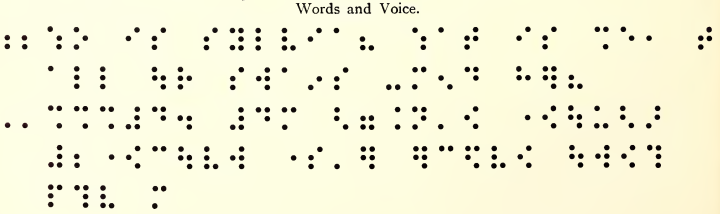


The reference to the *Segno* in cases like the last is always made at the end of the last line of music before the repeat, and does not require a fresh line.

140. When the same tune is repeated for several verses, as in a ballad, the first verse is written as explained above, the music being followed by the sign ⠶⠂⠶ The succeeding verses of words are then given, numbered in parentheses at the commencement of the first line of each. The words of the following lines are then written straight on, without the poetry-sign, commencing in the third or fifth space. If any slight differences occur in the music of the second and succeeding verses, these can be noted in the manner already explained in dealing with the *Segno* in Sec. XV., thus:

SCHUBERT.—"Who is Sylvia?"

Words and Voice.



141. If the voice-part of a song commences with a number of rests, they may be placed on a separate line before the first line of words. In this case the sign ⠒⠒ ⠒⠒ is not used for the line of rests, but it must commence in the third space nevertheless.

142. As previously stated, the direction "Words and Voice" must precede the voice-part; and a similar direction (in most music: "Accompaniment," but in church music: "Organ") must precede the accompaniment. The complete heading of the piece (*i.e.*, the *tempo* marks, key- and time-signatures) must be placed after these directions, in both parts. Print usage varies in this matter. Sometimes no heading is given for the voice-part except key- and time-signatures, and sometimes an incomplete version is given; but the Braille must be complete in both parts. The heading "Words and Voice" should be used only when the two are combined in the method already explained. Both "Words and Voice" and "Accompaniment" must be centralised in their respective places.

(*b*) Choral Music.

143. Choral music is generally written in vertical score. In very simple music the voice-parts and words may be written together, as in songs; but, where this is impossible, the music must be divided into convenient sections, in the manner to be explained later (Sec. XXIII.). As with songs, the words are given first, followed by the corresponding music, the directions "Words" and "Voices" being placed in parentheses in the third space of the first line of the *first* section only of their respective parts.

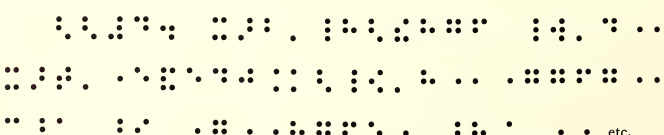
144. The four voice-parts are indicated thus:

Soprano: ⠒⠒ ⠒⠒ ⠒⠒ Alto: ⠒⠒ ⠒⠒ ⠒⠒

Tenor: ⠒⠒ ⠒⠒ ⠒⠒ * Bass: ⠒⠒ ⠒⠒ ⠒⠒

These initials are only used in cases where there is any doubt as to which voices are singing, or where it is unnecessary to mark rests when only one or two of the parts are singing. If any of the parts divide, figures are employed to indicate the first or second voice, followed by dot 5, thus: ⠼⠁⠲ ⠼⠁⠲ (first soprano), ⠼⠃⠲ ⠼⠃⠲ (second alto), etc.

Bach.—Motet: "Sing ye to the Lord."



etc.

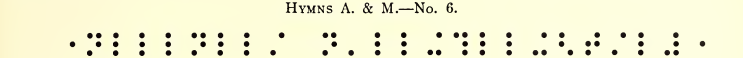
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* In order to avoid confusion between "tenor" and "tempo" in voice-parts, the latter must be written:



145. The Sign ⠿ indicates a unison when the two notes are of the same value, stem signs being reserved for unisons of different value. This sign must be repeated for every part singing the unison, thus:

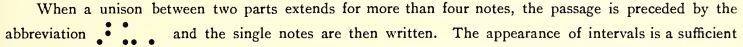
HYMNS A. & M.—No. 6.



etc.

When a unison between two parts extends for more than four notes, the passage is preceded by the abbreviation ⠿⠄ and the single notes are then written. The appearance of intervals is a sufficient indication of the end of the passage.

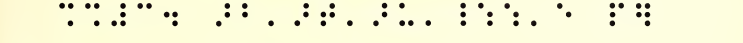
ELGAR.—"Dream of Gerontius."



etc.

In a long four-part passage in octaves, etc., where two parts sing the same note, the music is written thus:

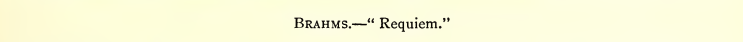
BRAHMS.—"Requiem."



etc.

and where three of the parts take one note for a time, the interval must be re-marked.

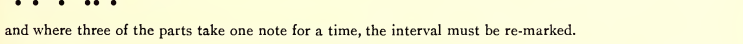
BRAHMS.—"Requiem."



etc.

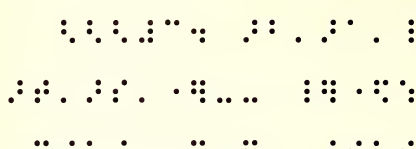
146. The sign ⠿⠿ is used (*a*) to indicate the presence of all voices after a rest in one or more parts; (*b*) to restore the original order of the parts where its alteration has been necessary.

(*a*) HYMNS A. & M.—No. 256.



etc.

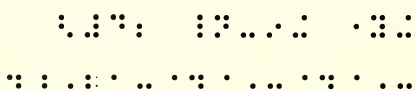
(*b*) BRAHMS.—"Requiem."



etc.

147. The sign ⠒ indicates the division of a part. It should be placed immediately after the lower of the two notes sung by the divided part, and where the In-accord sign is used, the divided-part sign should follow it. This sign need only be placed after the first of any series of chords which are divided, the number of intervals used being a sufficient guide to the reader; and for the same reason it is not necessary to contradict the sign when the part-division ends.

SULLIVAN.—"Golden Legend."



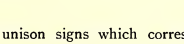
etc.

148. In choral music, the moving-note signs also include the slurs used for the words, and these signs must never be used for unslurred notes, or in cases where the proper relation of music and words would by this means be obscured. The sign ⠐⠐ must also be used with due regard to the foregoing points.

149. The sign ⠐⠐ is used in hymn-tunes and simple anthems of hymn-tune type to indicate a slur which applies to a limited number of verses.

150. The treatment of phrasing and expression marks requires some judgment. In very simple music written in chords, it is only necessary to place the expression marks in the lowest part if they apply to all parts; but where any complication arises, and in elaborate music in general, expression and phrasing marks must be placed in all parts where intervals are not used. Where parts which could otherwise be written together as chords, are furnished with different phrasing and expression marks, they must be written separately.

151. With regard to the use of accidentals in the voice-parts of choral music, a departure from Rule I. of Sec. V. is made. An accidental here affects all notes of the same name at whatever pitch they occur in the chord. It applies *only* to the part in which it is first marked, and must be re-marked for any other parts in the same bar in which it may appear.

152. The accompaniment, generally speaking, should be written in vertical score, unless, as in oratorios or very elaborate church music they are so instrumental in character as to demand bar by bar treatment. Where the accompaniment is practically identical with the voice-parts, these may be preceded by the words "Voices and Organ," etc., the differences, if any, being written with the In-accord sign, and marked   etc. Their inclusion, however, is left to the judgment of the transcriber.

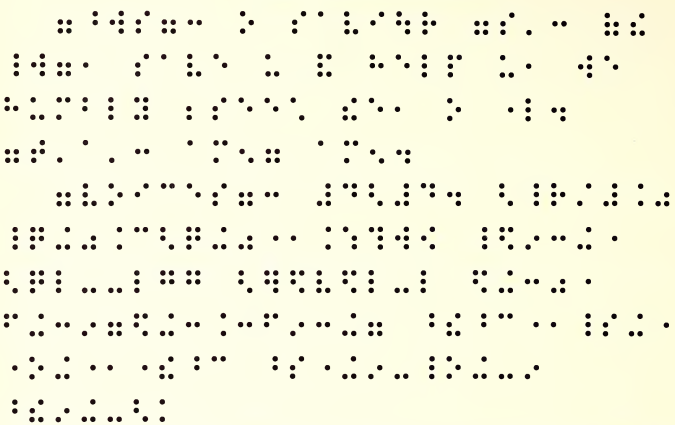
153. All slurs and unison signs which correspond with those in the voice-parts must be omitted in the accompaniment, and it is to be understood clearly that the moving-note signs have here no reference to slurs.

154. The special signs used in writing the words of choral music are as follows:

The four voice-parts are indicated by their initials as in the music, and the sign is here replaced by the abbreviation  (together). When these signs occur at the commencement of a section or sub-section of words, they are written thus:  If they occur in the middle of a passage, they are placed in parentheses, without a colon, thus:  except (as will be explained later) when a portion of words is included, the colon must be used. If more than one part is indicated, each part must be followed by dot 5, and the initials are written together without intervening spaces, a colon following the last, thus:  or when in parentheses, thus: 

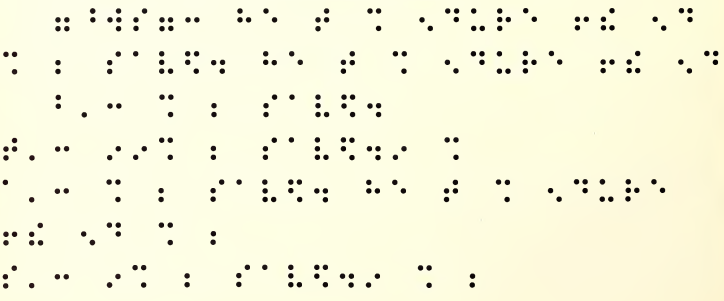
155. The clear setting-out of the words is a matter requiring much care. The object should be to make the words and music correspond in the mind of the reader as far as possible. Where the parts sing the same words simultaneously, or even nearly so, this is easy, and the repetition of a word, or group of words, by one or more of the parts, is indicated by placing the words and the part-initials connected with them in parentheses. It is unnecessary to mark with  a section of words sung simultaneously by all parts, unless it has been preceded by a section of words in which the parts sing independently.

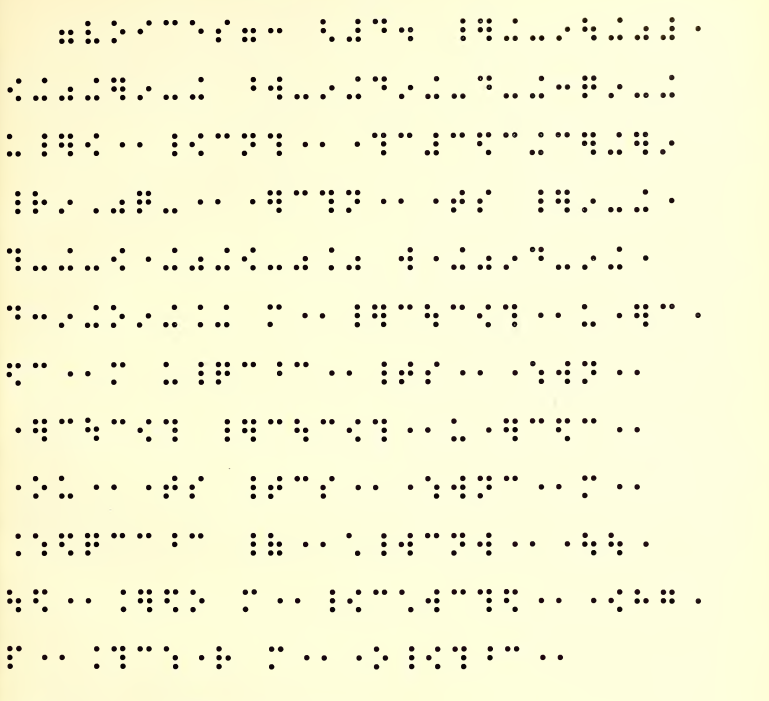
Goss.—" O Saviour of the World."



156. Where the parts have different words the matter is more complicated, and the greatest care must be used to see that the placing of the words gives as nearly as possible a suggestion of their rendering. When for part of the music-paragraph the music and words go together, separating for the remainder, a sub-section may be made in the words. This sub-section should commence in the third space of a new line with the initial letter of the first voice-part, the other parts following, each beginning in the first space of a new line, thus :

Mendelssohn.—" Elijah."





etc.

157. If the words of the parts do not correspond anywhere in the section, as in fugal writing, the best plan is to write the complete section of words in each part separately.

158. With regard to such directions as "Verse," "Chorus," etc., in connection with solo voices, they should be centralised over the words when they occur at the beginning of a section and apply throughout; but if they occur in the course of a section, with limited application, they must be placed in the words in parentheses, and in the music, either with the word-sign or in parentheses. In a dramatic work, however, the names of the characters need only be placed in the words.

XVIII. ANGLICAN POINTING.

159. The use of additional signs in the printed copy of the "New Cathedral Psalter," and, incidentally, the employment of the bar-line mark ⠒ as a contraction in Grade II. Braille, made it necessary to revise the pointing signs used in the old "Cathedral Psalter." The following have therefore been adopted and used in the Braille transcription of the "New Cathedral Psalter" (1914).

Breath-mark: ⠤⠤ (the dash), placed immediately after a word, and followed by a blank space.

Half-verse: ⠒ (the colon), placed immediately after a word.

Bar-line: ⠐ preceding a word or syllable.

(Formerly the "accent," or commencement of strict time.)

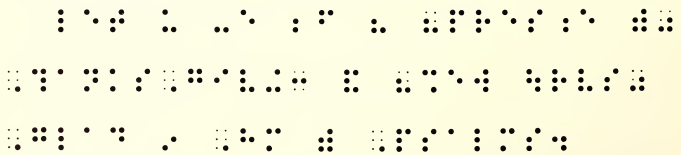
Half-bar division: ⠐ placed immediately after a word or syllable, and followed by a blank space. When it occurs in the middle of a word, it must be preceded by a hyphen.

Word continuation: ⠶⠶ indicates the continuation of a word or syllable beyond the bar. (Formerly ⠤⠤)

160. Quotation marks are used for two purposes: First, to mark the beginning and end of the passages which appear in heavy type in the "New Cathedral Psalter,"* as shown in the following examples (*a*) to (*d*); Second, to enclose a group of words placed under one note in the print, as shown in example (*c*).

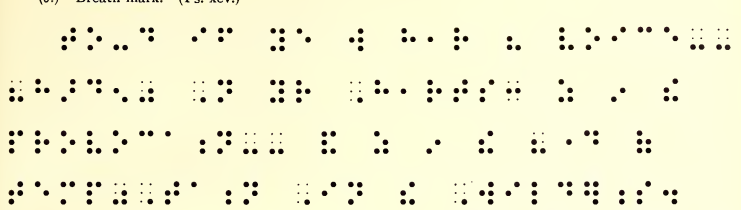
EXAMPLES.

(*a*.) Quotation marks: bar-lines and half-verse. (Ps. xcv.)



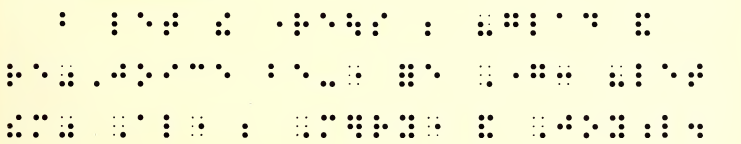
* The "New Cathedral Psalter" is published in three typographical forms by Messrs. Novello, each distinguished by a publication number, No. 71 being that under consideration. The actual "pointing," however, is the same throughout the series.

(*b.*) Breath-mark. (Ps. xcv.)

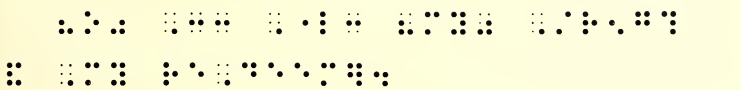


(It will be observed that the words "provocation" and "temptation" are not fully abbreviated, as the presence of the bar-line sign might cause confusion in quick reading—a very necessary consideration in such transcription.)

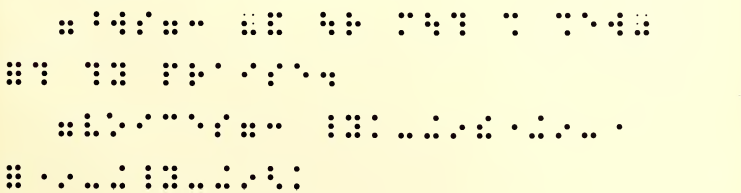
(*c.*) Half-bar. (Ps. lxviii.)



(*d.*) Continuation of a syllable. (Ps. xix.)



(*e.*) Quotation marks. ("Festal" Responses, Tallis.)



XIX. PLAINSONG.

161. The signs for the notation of Plainsong are represented as follows: Maxima as a breve; Longa as a crotchet; Brevis as a quaver; Semibrevis as a minim.

Maxima ▬ Longa ▮

Brevis ■ Semibrevis ◆

162. The half-bar line ("Minor distinction"), which is practically equivalent to a breath-mark, is indicated by ⠸ with a space on either side.

The bar-line ("Major distinction"), indicating the end of a phrase, is represented by the ordinary bar-line ⠸ with a space on either side.

The double-bar is shown as in ordinary notation by the sign ⠸⠸ with the intervening space.

163. The Liquescent note. (Literally a "melting note.")

Sometimes a note is followed by a very short second note, shown in the square notation by another tiny note attached to the main note, either above or below. This has the effect of a short anticipatory note, as in, say, such a word as "portas" in the following example, where a slight anticipation of the second note would give the articulatory roll of the letter "r" a better chance of becoming audible. The actual note of anticipation is preceded by the sign ⠐⠣



Ordinary notation: ⠐⠣⠏⠕⠗⠞⠁⠎

Sung thus: ⠐⠣⠏⠕⠗⠞⠁⠎

164. The Quilisma, which in performance somewhat resembles the Mordent (and which, in ink-print transcription from the ancient square notes to the modern round ones, is usually indicated by the sign for that ornament, w) is shown in Braille by preceding the note on which the ornament is written by the Mordent sign ⠐⠍

165. The words and music of plainsong are written alternately, a few notes being first given (preceded by the sign ⠐⠣ without intervening space), followed by the corresponding words (preceded by the sign ⠸⠣ without a space on either side).

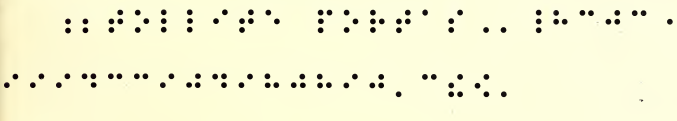
In " The Manual of Plainsong " by Briggs and Frere (Novello), a Braille transcript of which was published by the National Institute for the Blind in 1914, the sign ⠒⠒ was used as the word-sign, but it has been replaced by the present sign ⠒⠒ which agrees with that used in the voice-part of songs, etc.

166. When, as in psalms and canticles, the words and music are written together, a colon is placed at the half-verse, and a full stop at the close of the verse. The sign ⠒⠒ need not be written after either the colon or the full stop. The slur ⠤ is used to show the number of notes sung to one syllable, in the same way as in the ordinary Braille notation.

167. An example of plainsong appears below, and the student who desires to proceed to a further study of plainsong is referred to the publications and text-books of the Plainsong and Mediæval Society, London.



Transcription into Modern Notation.



XX. FIGURED BASS.

168. As the former method of transcribing figured bass was found to be an inadequate representation of the print, the following signs have been devised.

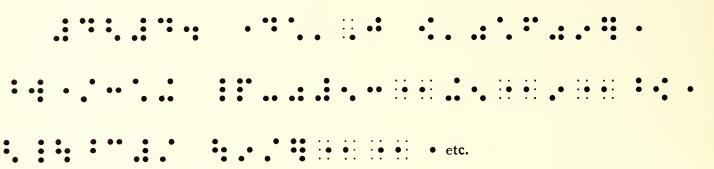
The figures are represented by intervals written after the bass in the manner of a chord. The print figures are transcribed in order, from the highest number downwards. A ninth is represented by the interval of a second, preceded by an octave mark, but this octave mark is not to be taken as an indication of the actual octave in which the interval must necessarily appear in the chord. An accidental standing in the place of a figure, representing an inflected third, is immediately followed by dot 5.

The sign ⠒⠄ indicates a change of figuring.

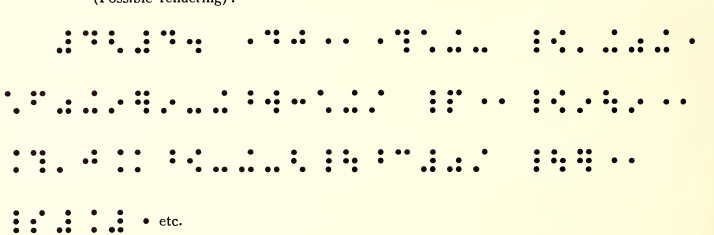
The sign ⠒⠒ occupying the place of an interval indicates a line of continuation in the print, and obviously must be placed in its correct position relative to other intervals, reckoning from the bass.

Dot 6 preceding a note indicates a passing-note in the bass.

(Figured bass):



(Possible rendering):

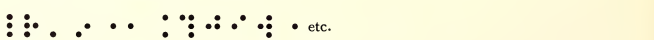


169. When it is possible, by the position of the figures under a note, to determine the value of the notes indicated in changes of figuring, these are shown by "value" signs (as in stems, tremolo, etc.) placed after the interval affected. If, however, a group of intervals is so treated, the signs are then written after the last of these, or the line of continuation; this, as previously stated, being the lowest interval.

(Figured bass):



(Possible rendering):



The greatest care must be exercised in transcribing figured bass, and a special knowledge of the subject is absolutely necessary.

XXI. ORNAMENTS.

(*a.*) Small Notes.

170. When, in printed music, some of the notes are given in smaller type, they indicate ornaments, explanation of ornaments, variant readings, or show that the larger type notes are to be more prominent. For this purpose the following two signs are used: ⠐⠣ and ⠐⠣⠐⠣ which will now be explained.

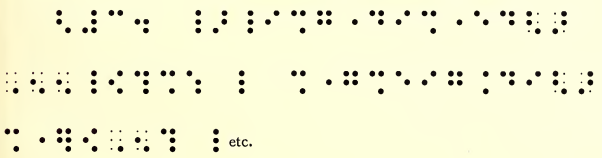
171. ⠐⠣ is placed before an ornamental note, and affects all intervals connected with that note. It may be doubled. When placed before an interval it affects that interval *only*.

172. ⠐⠣⠐⠣ is placed before notes illustrating the performance of ornaments, or variant readings; and, generally speaking—apart from grace-notes—before all notes in small type. This sign may also be doubled without the doubling of dot 6, and affects all intervals belonging to the note before which it is marked.

173. To show the performance of an ornament, or to give a variant reading, the old In-accord sign ⠆⠐ must be employed.

Ex., Variant Reading.

F. H. Cowen.—"The Months," No. 3.



etc.

It sometimes happens in hymn-tunes, that a chord not used in every verse is printed in the same type as the rest of the tune; and for such a chord the sign ⠐⠣⠐⠣ should be employed, an explanatory note to that effect being placed in the copy where necessary.

(*b*) Modern Ornaments.

174. ⠐⠣ The *Acciaccatura* (whether written as a quaver, semiquaver, or demisemiquaver); also used for groups of ornamental small notes.

175. ⠐⠣⠐⠣ The *Appoggiatura*. (There has been some slight confusion as to the application of these two signs in some of the "old style" publications of the National Institute.)

176. Both the *Acciaccatura* and *Appoggiatura* are generally written with a slur in the print; but unless this slur has some obvious value as phrasing, it need not be transcribed.

If either of these ornaments occurs in the course of a passage of "Doubled intervals," *Staccato*, etc., it must be treated quite independently, and does not bring the "doubling" to an end; and if it has an interval, etc., such sign must be marked, even when it is identical with that which has been "doubled."

CHOPIN.—"Barcarolle."

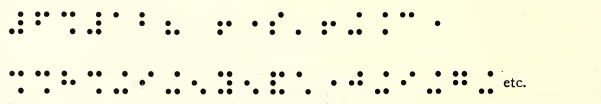


177. The shake or trill, represented in the print by *Tr.*, above or below a note, generally followed by a wavy line showing the duration of the shake. This sign is placed before the note marked *Tr.*, and in the Braille is repeated before every note indicated by the wavy line. When a shake lasts for more than one note, the notes are often joined by the curve used indiscriminately for slur and tie. The slur must here be used unless a tie is obviously meant, as is often the case on the last note of a shake.

178. When an accidental is placed above or below *Tr.*, it should precede the Braille sign for shake.

179. A shake does not affect any intervals given with the note against which it is marked, and must be re-marked for every interval included in it.

CHOPIN.—"Barcarolle."



180. The various kinds of turn, all of which immediately precede the note affected, are shown thus:

Turn after a note.


Turn on a note.


Inverted turn after a note.


Inverted turn on a note.

181. An accidental above a turn is placed immediately before the sign for turn. An accidental below a turn is similarly placed, but must be preceded by dot 6. When an accidental appears both above and below a turn, the upper one must be given first.

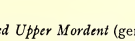
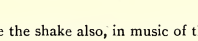
XXII. ORNAMENTS OF THE BACH PERIOD.

182. There has hitherto been no very systematic attempt to deal with the question of signs for the ornaments found in music of the 18th and earlier centuries, and the following signs are the result of careful inquiry into the suggestions so far put forward. It is well for the transcriber to have a special knowledge of the subject before transcribing music of this period, as composers and engravers are by no means unanimous either as to the signs used, or the meaning given to them. Moreover, the actual typography of various publishing houses here and abroad differs considerably. The present scheme will, however, meet most of the difficulties in this matter; and the renderings here given will be a sufficient guide to those who are unfamiliar with the subject.

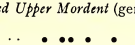
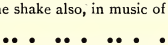
183. *Upper Mordent:*

Ex.  Performed: 

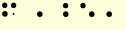
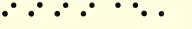
Extended Upper Mordent (generally used to indicate the shake also, in music of this period):

Ex.  Performed: 

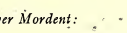
Lower Mordent:

Ex.  Performed: 

Extended Lower Mordent:

Ex.  Performed: 

184. *Extended Upper Mordent,* preceded by a curve from above:

Ex.  Performed:

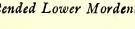
The same, preceded by a curve from below:

Ex.  Performed: 

The same, ending with a rising curve:

Ex. Performed:

The same, ending with a descending curve (sometimes indicated by a short stroke through the end of the mordent):

Ex.  Performed:

185.  The same, preceded by a turn.

 The same, followed by a turn.

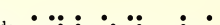
 The same, preceded by an inverted turn.

 The same, followed by an inverted turn.

These last four signs have exactly the same meaning as the preceding four, in the order given.

The forementioned curves and turns may also be combined with the lower mordent.

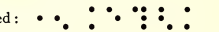
186. An accidental placed above or below any of the foregoing mordents must be written immediately before the Braille sign:

Ex. Performed: 

187. A short curve from above, preceding a note.

Ex.  Performed: 

A short curve from below, preceding a note:

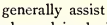
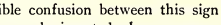
Ex.  Performed: 

The text will generally assist in removing any possible confusion between this sign and the sign for small notes, previously explained; but an explanatory note may be inserted where necessary.

These curves are frequently doubled: but as the effect is the same, the present signs are sufficient for the purpose.

188. The old *Nachschlag* or after-note:

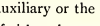
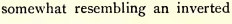
 The auxiliary or the changing note. A sign somewhat resembling an inverted V between two consecutive notes of either the same pitch, or next to each other in the scale.

Ex.  Performed: 

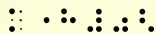
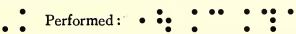
 A similar V sign in the normal position between two consecutive notes:

Ex. Performed:

 The *passing-note*, indicated by a short curve between two consecutive notes.

Ex.  Performed: 

The *note of anticipation*, indicated by a short thick line joining two consecutive notes (*i.e.*, the after-note of the first principal note *anticipates* the pitch of the second).

Ex.  Performed: 

189. The *slide*, indicated by an extended upper mordent followed by a curve, placed between two notes:

Ex. Performed:

190. A short slanting stroke through a chord.

Ex. Performed:

Dannreuther describes this ornament as "a veritable scrunch."

191. The *Bebung*, indicated by a curve over dots placed above or below a note. The number of dots must regulate the number of *staccato* signs in the Braille.

Ex. Performed:

XXIII. THE "SETTING OUT" OF A PIECE OF MUSIC.

192. Braille music should be set out in paragraphs, numbered from the second onwards. Each paragraph should commence on a fresh line, the number being placed in parentheses in the third space. In choral music, in addition to the number of the paragraph, the page, line, and bar of its commencement in the print must be also furnished, and this heading must be centralised on a separate line at the beginning of each paragraph, thus:



193. Where the print copy is provided with letters or numbers, these should of course be transcribed, but it is not necessary to use them as a basis for paragraphing, as they are generally at inconvenient and often unmusical places. Where the bars are numbered in the print, and the numbering is awkwardly placed for Braille music, the transcriber should substitute in its place the correct number of the last bar of each paragraph.

194. Paragraphs should be made at those points where the music seems to divide itself most naturally, and, if possible, should not exceed in length about sixteen bars of four-four time in crotchets and quavers. On the whole, the shorter the paragraphs the better; but paragraphs which are too short give a very disjointed appearance to the music.

Paragraphing requires much judgment and experience, and it is here, almost more than in any other branch of the work, that the transcriber will be called upon to exercise his musical feeling.

195. Every paragraph must be complete, as far as possible, with regard to signs. All accidentals, doubled intervals, etc., must be re-marked at the commencement of a fresh paragraph, and no references should be made to a previous paragraph for the purpose of repeats, except by the use of the *Segno* or *Da Capo* signs. Obviously this does not apply to the case of a slur or bracket-slur which it may be necessary to commence in one paragraph and end in another.

196. Where a paragraph ends with an incomplete bar, the music-hyphen must be placed after each hand in bar by bar. If the bar is divided, the bar-section sign need not be used. Where the left-hand portion of the bar falls at the end of a line, and there is any difficulty in deciding how much of the bar belongs to each hand, the hyphen must be replaced by the In-accord sign.

197. As in the printed copy, the title, name of composer, publisher, etc., should be placed on a separate page. The method of transcription—"bar by bar," or "vertical score"—should be stated on the title-page.

198. The first page of the music should commence on the second or third line, with the name of the work (preceded by the dedication, if any), and the name of the composer, centralised on separate lines. The pages of the copy should then be numbered, from three onwards, as in literature.

199. Where a set of pieces or songs is included in one volume, a "contents" page must be supplied, even though it does not appear in the print, giving the name or key of each number. Where possible, the contents should be written on the back of the title-page.

200. Continental fingering must always be used in Braille music, and where the print is only obtainable with English fingering, this fact must be stated on the title-page.

XXIV. ORCHESTRAL MUSIC.

201. In transcribing orchestral music, the aim should be to facilitate the actual hearing of the score as it sounds in performance, while still keeping the parts sufficiently clear for the detailed study of the work. It is here recommended that the first of these objects be considered alone in the first reading, the second being left till the reader is familiar with the general effect of the music. A good pianoforte version of the music should always be transcribed to accompany the score.

When writing for an orchestra—or band—of blind performers, the parts must be written separately.

202. Where the score is a small one, comprising strings and wind simply treated, as in the case of, say, Mozart and Haydn, the whole may be presented at once; but in more complicated scores it is better to divide the instruments into groups, either on the principle of melody and accompaniment, wind and strings, or any other good plan that suggests itself. These groups should be arranged in the order of the importance of their position in the general effect, and the chief melody and harmonies, where possible, should come first. In orchestral music, vertical score and bar by bar can both be satisfactorily employed, and as appropriate instances of the latter the following may be mentioned: the opening of Beethoven's Violin Concerto, the opening of the slow movement of his "Emperor" Concerto, or the *Trio* of the Minuet in his eighth Symphony. The appearance would then be analogous to that of organ music.

203. The names of the instruments are now so often printed in the language of the country in which the score is produced, that it has been decided to use English for all scores printed in Braille. The following are the abbreviations used, with their Italian, French, and German equivalents given for reference:

Pc.: Piccolo or octave flute; It., flauto piccolo, ottavino; Fr., petite-flûte; Ger., Kleine-flöte.

Fl.: Flute; It., flauto; Fr., flûte; Ger., Grosse-flöte or Flöte.

O.: Oboe or hautboy; It., oboe; Fr., hautbois; Ger., Hoboe.

Eh.: English horn (cor-Anglais); It., corno-Inglese; Fr., cor-Anglais; Ger., das Englische-horn.

Cl.: Clarinet or clarionet; It., clarinetto; Fr., clarinette; Ger., Klarinette.

Bcl.: Bass clarinet; It., clarinetto basso; Fr., clarinette-basse; Ger., Bass-Klarinette.

B.: Bassoon; It., fagotto; Fr., basson; Ger., Fagott.

Bb.: Double-bassoon; It., contra-fagotto; Fr., contre-basson; Ger., Kontra-fagott.

Hn.: Horn; It., corno; Fr., cor-à-pistons; Ger., Horn or Ventilhorn.

Tp.: Trumpet; It., tromba; Fr., trompette; Ger., Trompete.

Ct.: Cornet; It., cornetto; Fr., cornet-à-pistons; Ger., Kornett or Zinken.

Tb.: Trombone; It., trombone; Fr., trombone; Ger., Posaune.

Tu.: Tuba; It., bombardoni; Fr., basse; Ger., Bass-Tuba.

Btu.: Bass tuba; It., bombardoni; Fr., contre-bass; Ger., Bass-Tuba.

Dr.: Drums; It., timpani; Fr., timbales; Ger., Pauken.

Bdr.: Bass-drum; It., gran cassa; Fr., grosse caisse; Ger., Grosse-trommel.

Sdr.: Side-drum or military drum; It., tamburo militare or tamburo-piccolo; Fr., tambour militaire or tambour; Ger., Kleine-trommel.

Cym.: Cymbals; It., piatti, cinelli; Fr., cymbales; Ger., Becken.

Tri.: Triangle; It., triangolo; Fr., triangle; Ger., Triangel.

Tam.: Tambourine; It., tamburino; Fr., tambour de Basque; Ger., Baskische-trommel, Schellen-trommel.

Cast.: Castanets; It., castagnette; Fr., castagnettes; Ger., Kastagnetten or Tanzklapper.

Glo.: Glockenspiel; It., campanelli; Fr., carillon; Ger., Glockenspiel.

Xyl.: Xylophone; It., sticcato; Fr., xylophone; Ger., Xylophon.

Bell: Bell; It., campana; Fr., cloche; Ger., Glocke.

Gong: Gong or tam-tam; It., tam-tam; Fr., tam-tam or gong; Ger., Tam-tam or Gong.

Hp.: Harp; It., arpa; Fr., harpe; Ger., Harfe.

Org.: Organ; It., organo; Fr., orgue; Ger., Orgel.

Pno.: Piano or pianoforte; It., pianoforte; Fr., pianoforte; Ger., Pianoforte.

Chor.: Chorus; It., coro; Fr., chœur; Ger., Chor.

V.: Violin; It., violino; Fr., violon; Ger., Violine.

Va.: Viola; It., viola; Fr., alto; Ger., Bratsche.

Vc.: violoncello or 'cello; It., violoncello; Fr., violoncelle; Ger., Violoncell.

Db.: Double-bass; It., contra-basso or violone; Fr., contre-basse; Ger., Conträbass.

204. The letter "s" placed after any instrument indicates that all in that group are playing, *e.g.*, "Fls.," all the flutes; "Os.," all the oboes, etc. A number (without numeral sign) in the *lower* holes immediately following an instrument signifies which member of the group is referred to:

Ex. 1st clarinet; 2nd violin; 3rd and 4th horns, etc.

205. Other abbreviations are as follows:

W.: Wind; ww.: Wood-wind.

Br.: Brass.

Str.: Strings.

U: Unison.

Div.: Divisi.

206. When two or more string parts are written together, any double-stopping is indicated by the sign  placed between the notes concerned, just as in the case of divided parts in choral music. Obviously this does not apply to double-stopping in a solo part.

207. In some modern scores *Divisi* is indicated merely by the presence of more than one part in the stave, the stems of the notes being independent, and the abbreviation *Div.* omitted; but in Braille it is desirable to use this abbreviation in all cases, for the sake of clearness.

208. The score should be divided into sections on the same principle as that explained in dealing with choral music (Sec. XVII.). Each section should be headed by the page and bar of the printed copy at which it commences, and, where necessary, the line should also be given. Every bar after the first should be numbered for convenient reference, the number being placed in parentheses after the bar-line, which, even in vertical score, should always be employed. The sections should be as short as possible without giving a disjointed appearance to the music.

209. The *actual sounds* of all instruments (even of the double-bass and piccolo) must be given, and in the list of instruments placed at the beginning of the score, the keys in which the transposing instruments are printed should be stated.

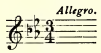
210. The heading of a score should appear thus:

(Copy of print version.)

SYMPHONY No. 3.

L. Van Beethoven.

Full Score.



(Flauti, oboi, clarinetti in B♭, fagotti, corni in E♭, trombe in E♭, timpani in E♭ and B♭, violino I., violino II., viola, violoncello, and contra-basso.)

The Braille version of the foregoing would be set out thus:

SYMPHONY No. 3.

L. Van Beethoven.

Full Score.



(Flutes, oboes, clarinets in  (written in ), bassoons, horns in  (written in), trumpets in  (ditto), drums in  and , violin I., violin II., viola, violoncello, and double-bass.)

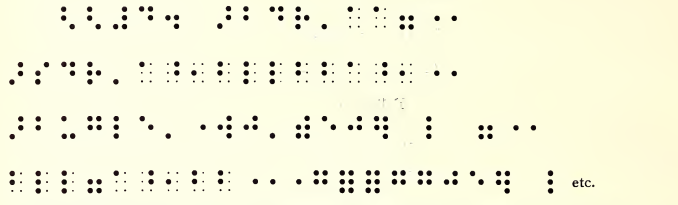
211. In modern scores containing three flutes, three oboes, etc., each of the parts is often written on a separate stave; but in the Braille version the parts are simply written as "3 flutes, 3 oboes," etc.

212. The parts for percussion instruments of indefinite pitch, such as the side-drum, triangle, etc., are either printed in the third space of the treble clef () or on a single line. The part for the bass-drum is also often written on a single line, no pitch whatever being suggested, or on the 2nd space of the bass clef ( ). In either case the Braille equivalents must be stem-signs, which suggest no

pitch, but in view of the fact that so many of these signs will come in succession, the plan has been adopted of writing the second half of the stem-sign only, followed, in the case of a roll, by the breaking-up sign, thus:

POPULAR BUGLE MARCH.

(Bugle, side-drum, bass-drum.)

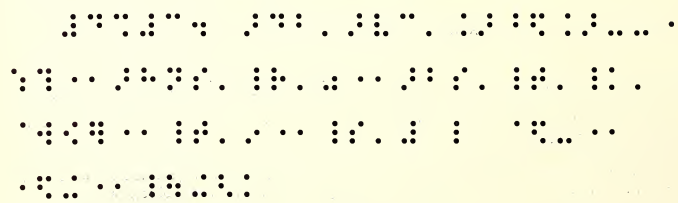


213. The utmost care must be taken to secure clearness of effect, and in a large and complicated score the names of the instruments must be marked in every bar. This rule is relaxed in proportion as the score is smaller or simpler. All unnecessary rests should be omitted, only those instruments which are actually playing being given.

214. In a series of chords in which the instruments are mixed, they must be so placed that the parts for each can easily be distinguished.

SCHUBERT.—"Unfinished" Symphony.

(Bassoons, horns, violoncello, double-bass.)



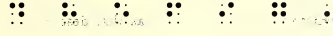
215. The use of repeats in orchestral music must be limited to the very simplest form, such as the beat, etc.; repeat in separate parts; the bar repeat for all parts (used very sparingly for separate parts); and the *Segno* and *Da Capo* for all parts only. Every means should be used to render reference to separate parts as easy as possible.

XXV. TONIC SOL-FA.

216. A Braille type pamphlet,* with examples, explaining this method of notation as applied to Braille is issued by the National Institute, and the following details are merely given in order to render the Key to Braille Music Notation complete.

217. The notes of the scale are written thus:

Doh **Ray** **Me** **Fah** **Soh** **Lah** **Te**



Each of the foregoing signs represents one pulse; and a pulse rest is indicated by the sign 

218. The raised sixth of the melodic minor scale is not called *fe*, but *ba* (pronounced bay), while the raised seventh is called *se*. The melodic minor scale in ascending form therefore reads:

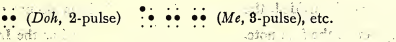
Lah, Te, Doh, Ray, Me, Ba, Se, Lah.

The raised sixth: *Ba*, is indicated by the sign  preceded by the necessary accidental.

219. Dot 6 added to any of the above scale-signs *in the same cell*, indicates a sound one octave higher; dot 5 indicates one octave lower; dots 5-6 indicate two octaves higher; and dot 5 *in the next cell*, added to a note already made one octave lower, indicates that it is to be two octaves lower.

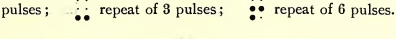
The normal pitch (represented by the scale-signs as shown above) is the third octave for men's voices, and the fourth for boys' or female voices.

220. When a note extends for more than one pulse, each additional pulse is shown by adding the signs  (*con.*, short for *Continue*), thus:



(*Doh*, 2-pulse) (*Me*, 3-pulse), etc.

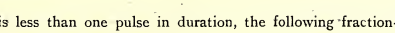
221. In order to avoid the continual repetition of  in long notes or rests, the following repeat signs are used:



repeat of 2 pulses; repeat of 3 pulses; repeat of 6 pulses.

These signs immediately follow

222. When a note or rest is less than one pulse in duration, the following fraction-signs are placed immediately before it:



$\frac{1}{2}$-pulse; $\frac{1}{3}$-pulse; $\frac{1}{4}$-pulse; $\frac{3}{4}$-pulse.

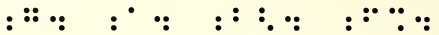
These signs may also precede continuation signs, and the method of doubling is the same as that employed for intervals. The fraction-sign must always immediately precede the character to which it refers.

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* "Tonic Sol-fa applied to Braille." Harry E. Platt.

223. The ordinary Braille signs for accidentals are used as in the Braille notation.

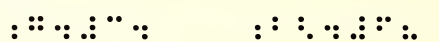
224. Major key-signatures are written thus:



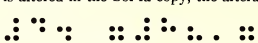
225. Minor keys are written thus:

 *Lah* mode (*i.e.*, A minor).

226. Time-signatures are written in the same manner as that described in Section I., and follow the key-signature without break:



When the print time-signature is altered in the Sol-fa copy, the alteration is placed in parentheses, thus:



227. The "bridge," or change of key, is shown by the sign  , immediately followed, first by the next note as written in the old key (this note having no time-value), and then by the same note as written in the new key.

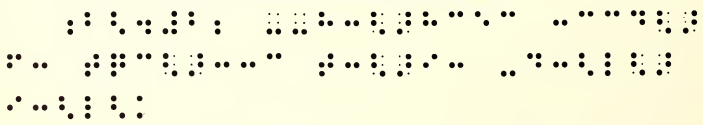
228. The breath-mark is 

229. In Tonic Sol-fa, as in ordinary Braille music notation, no space is left except at the end of a bar, and dot 4 is the music-hyphen.

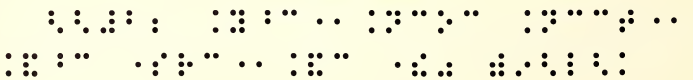
230. Phrasing and expression marks are indicated as in ordinary Braille, but the latter must always be followed by dot 5.

231. When a part is divided, the bar in which the division occurs must be preceded by the sign placed immediately before the first note. The sign  is used as the In-accord sign, and the lowest part is always written first. Where several bars of division occur together, the sign  may be doubled, as with intervals in Braille music, but otherwise it must be marked for every bar, *e.g.:*

STANFORD.—Nunc Dimittis in B flat.



Ordinary Notation.



APPENDIX.

XXVI. BREAKING-UP SIGNS.

232. Until the year 1921, the note or chord repetition and *tremolo* (explained in Sec. XII.) were represented by the use of "breaking-up" signs placed after the notes or chords affected. These signs were as follows :

Crotchets : 

Quavers : 

Semiquavers : 

32nds :

64ths :

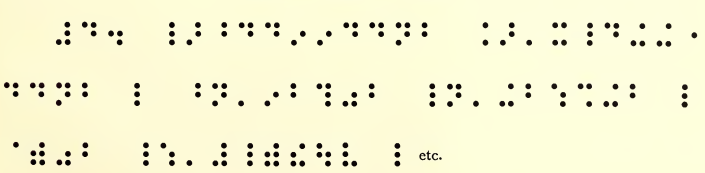
(It will be seen that these signs are identical with the second half of the corresponding repetition signs in Sec. XII.)

In the case of repetition these signs were treated in the same manner as repetition signs in Sec. XII., except that they could not be doubled like intervals, and that where fingering was used they were marked twice after each note.

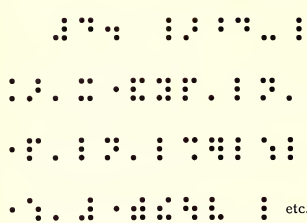
In passages of *tremolo*, the "breaking-up" signs were placed after both notes or chords, and were written twice in fingered music.

The two examples in Sec. XII. would appear in the old method, thus :

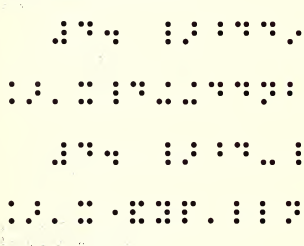
BEETHOVEN.—Pianoforte Sonata, Op. 53.



BEETHOVEN.—Pianoforte Sonata, Op. 53.



Or, in fingered music, thus:



XXVII. SUBSTITUTION.

233. Strong feeling has been expressed in many quarters, that while the device of substitution is undoubtedly convenient for space-saving purposes, its many disadvantages (one of which is the obvious destruction of grouping of semiquavers, etc.) make it advisable that it should be *very sparingly* employed. In elementary music it certainly should never be used.

234. Substitution is a modified form of Braille music-notation which is used to avoid the continual marking of octave signs in passages which frequently change their octave. The one condition necessary for the use of this device is that the passage to which it is applied must consist of notes of equal value.

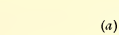
235. The sign used to indicate the commencement of "substitution" occupies three spaces. In the first, an octave sign is placed showing the lowest octave—not necessarily the octave in which the passage commences. In the second space, the sign ⠒ occurs, which is again followed by a breaking-up sign representing the value of the notes in the passage. Thus ⠐⠒⠆ indicates a passage of semiquavers which does not descend below the second octave.

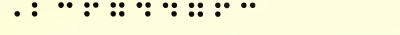
236. Once the substitution sign is decided upon, the passage is limited to a range of four octaves, and if it extends to any note outside this range, the sign must be re-marked and modified accordingly.

237. The four octaves in a passage of substitution, from the lowest upwards, are respectively represented by quavers, minims, semibreves and crotchets; or, if more convenient for memorising, they may be considered as (1) Notes without lower dots; (2) Notes with dot 5; (3) Notes with dots 5-6; (4) Notes with dot 6.

Compare (*a*) and (*b*) in the following example:

VERDI.—Violin passage from "Aïda."

(*a*) 

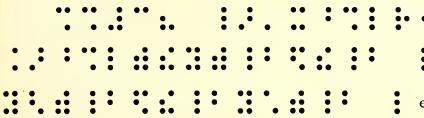
(*b*)  etc.

238. Rests of any value may occur in a passage of substitution; but a note of a different value—even the same value dotted—brings it to a close, and must always be preceded by an octave sign, even where this would otherwise be unnecessary. Stem signs, however, may be used to any extent.

239. The substitution sign applies only to the part in which it appears, and must be re-marked if required in any other part.

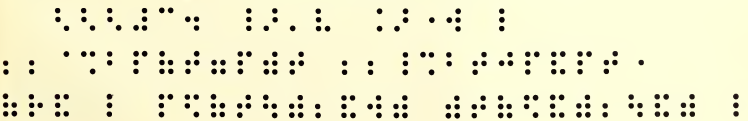
240. Where both hands contain simultaneous passages of substitution in notes of the same value, and the extreme notes in each hand are not more than four octaves apart, the same octave sign may be marked in both hands, even when the right hand does not descend to the lowest octave, thus:

CHOPIN.—Preludes, No. 5, Op. 28.

 etc.

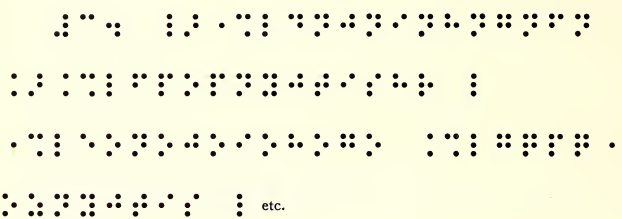
241. In passages of more extended compass, and in all cases where the notes of one hand differ in value from those of the other, it is invariably better to mark first octave for the left hand, and third for the right, provided the hands keep within the prescribed range of four octaves, thus:

CHOPIN.—Preludes, No. 19, Op. 28.



242. Where the compass of one or both of the hands is too extended for either of the above methods, the substitution must be marked independently for each hand, and must be re-marked at the beginning of every bar.

CZERNY.—Study in C, Op. 299.



243. If hand-signs occur in a passage of substitution, they must be followed by dot 5, in order to avoid the necessity of re-marking the substitution sign.

THE END.

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